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SPECIAL DOUBLE ISSUE

Entertainment WEEKLY

40 PAGES OF

BOLD PREDICTIONS, SURPRISES & MORE!

The *Selma* Snub: What Really Happened

THE DIRECTOR SPEAKS, P. 80

American Sniper on the Rise?

OUR EXPERT ANALYSIS

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Oscar statuette photographed exclusively for EW by Keate

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A TAYLOR-MADE NIGHT
Will Taylor Swift take home Song of the Year at the 57th Annual Grammy Awards? See our predictions for who will win—and who should win—at the Feb. 8 ceremony.

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Feedback

WRITE TO US! → **EW_LETTERS@EW.COM**

No Small Feat

I am so excited for ***Ant-Man***. I would watch **Paul Rudd** eat a Cronut wearing sandals with black socks. Put him in Ant-Man's suit—I'm there for that, too.
MARTHA RYAN
Albany, N.Y.

For shame, EW. Eight pages and a cover on *Ant-Man* and not one mention of **Jack Kirby**, the man who co-created the character? Kirby's artistic and creative output is the very foundation for Marvel's recent movie success.
JERRY STEINHELPER
Auburn, Mass.

In Other Comic-Book News...

In "The First Couple of Comics" (News and Notes), you should have also listed **Phil and Kaja Foglio**. Their *Girl Genius* series is fun, witty, and smart. The steampunk setting and cast of characters are wonderfully and fully formed.
MARY E. KIDD
Leander, Tex.

Loved the piece on Kelly Sue DeConnick and Matt Fraction, but when listing other power comics couples you omitted **John Ostrander** and the late **Kim Yale**. Their run on *Suicide Squad* put it on the map and influences the upcoming movie. Ostrander's still turning out good writing, and Yale influenced many women who followed her.
BETH RIMMELS
Long Island

It's worth recognizing that much of the most interesting, successful, and important work in today's comics is being done in material directed at young readers. And no creators personify that powerful trend more than **Dave Roman** and **Raina Telgemeier**. Which makes their absence from your list nigh unforgivable.
ALI T. KOKMEN
New York City

Funny Business

Could our *Friends* binge *be* any better? Well, yes. Readers offered up their **favorite guest stars** from the series' 10-year run. One thing we did learn: You can never get enough *Friends*.

▸ Brooke Shields

"The One After the Super Bowl: Part 1" (Season 2)
Brooke Shields as Erika Ford deserved to be included in the *Friends* "Top 10 Guest Stars Ranked"! She displayed great comic timing, as well as her classic beauty. Reese Witherspoon and Christina Applegate were just forgettable and interchangeable.
ANITA AUBIN
Westford, Mass.

▸ Hugh Laurie

"The One With Ross's Wedding: Part 2" (Season 4)
A pre-*House* Hugh Laurie played the man Rachel sat next to as she traveled to London for Ross' wedding. In his brief appearance, he made the most of his lines. I still giggle over, "I'm afraid I have to agree with your friend 'Pheebs.'"
DIANE BLUMENTHAL
Silver Spring, Md.

And another thing we missed...

THE ONE WITH JOEY AND PHOEBE KISSING

Many eagle-eyed readers (and *Friends* superfans) pointed out one kissing connection we left off our Key Players chart. Joey Tribbiani and Phoebe Buffay kissed not once (season 1, see left), not twice (season 2), but three times (season 7) on the show. How was it these two were never more than just Friends?

Not Just Schlock Rock

In "Record Shopping With Sleater-Kinney" (Music), Carrie Brownstein pretentiously calls **"More Than a Feeling" by Boston** "one of the cheesiest songs," saying "there's so many things wrong with it." Quite the opposite, it has the same power and freshness today that it did almost 40 years ago. In fact, every song off that debut is still played today. Name another artist you can say that of—certainly not Sleater-Kinney.
BRIAN DE CASTRO
South Orange, N.J.

Boston

The Real World on the Big Screen

Darren Franich's column about ***The Interview*** being "the most important bad movie of the year" is spot-on (News and Notes). All the once young directors have gone soft. Where are the enticing indie movies that make us ponder ourselves and life? Hoping Hollywood pulls out of this funk sooner rather than later.
TANYA CONSTANTINO
Los Angeles

CORRECTION
In 2005, Elektra was the first female Marvel character to headline a feature film (News and Notes).

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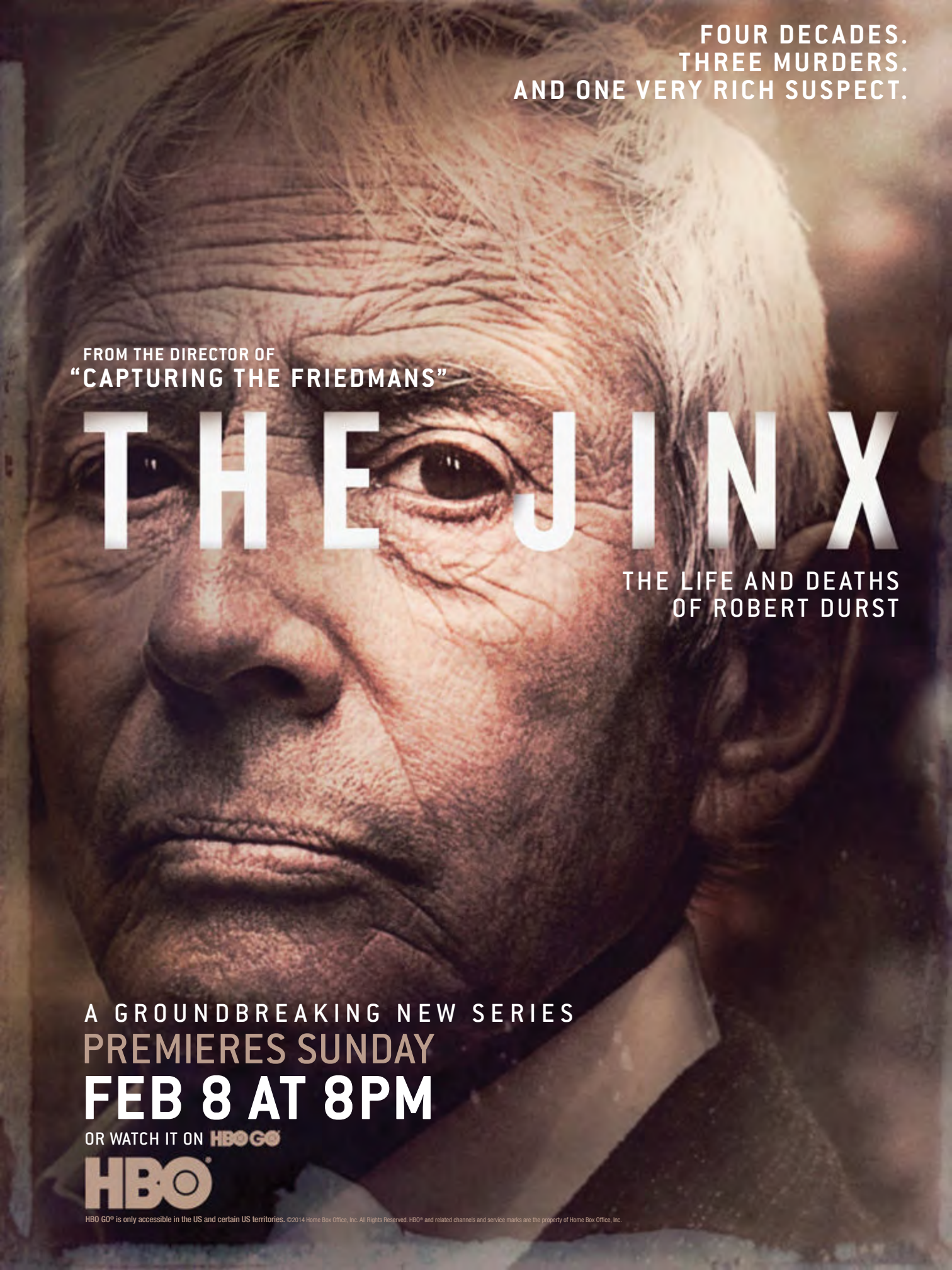
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Entertainment WEEKLY

UN[illegible]HED!

(Clockwise from top left) *The Facts of Life*'s Lisa Whelchel, Charlotte Rae, Nancy McKeon, Kim Fields, and Mindy Cohn; (below) *Facts* recurring cast member George Clooney

EW.COM

How *The Facts of Life* Came to Life

YOU TAKE THE GOOD, YOU TAKE THE BAD, you take 'em both and there you have... EW.com's history of *The Facts of Life*. We spoke to the stars and crew of the sitcom—which aired on NBC from 1979 to 1988—about the series' beginnings, cast shake-ups, and legacy. (When Charlotte Rae, a.k.a. Mrs. Garrett, told producers she was leaving in season 8 due to health concerns, she says they offered her "millions to stay. But I just thought it over and said, 'What are they gonna do, sprinkle money on my grave?'") You'll also find our picks for the best episodes and a look at where the cast is now, including a then-unknown ← **George Clooney**. Head to *ew.com/facts* on Jan. 29 for the full story.

TABLET

TAKE EW TO GO

EW's digital edition includes bonus images from our *Workaholics* shoot, plus video clips of the Oscar nominees. You'll also find extras like movie trailers and song samples. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

RADIO

HAIL TO THE CHIEF

President Grant (better known as Tony Goldwyn) talks *Scandal* with EW Radio's Henry Goldblatt on *Inside TV* (SiriusXM Channel 105). The show airs Jan. 30 at 10:30 a.m.

EW.COM

IT'S A SUPER BOWL PARTY

Get ready for Super Bowl XLIX with our gallery of the all-time best Super Bowl ads (*ew.com/superbowl*). Check back on Feb. 1 as we review the halftime show starring Katy Perry (above) and Lenny Kravitz, plus those all-so-important commercials. Less GoDaddy, more Darth Vader kids and puppies, please!

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FOR SEASON TWO HE'S CHANGING IT ALL UP.

(Actually, it's basically the same. Ignore the pony.)

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The Week's Best Sound Bites

"You guys, I legit just got a residual check from the B'way show I did when I was twelve. $1.91. Show business does pay off kids."

—Anna Kendrick on Twitter

"You can hide a fat ass in baggy pants, but you cannot hide a bad dancer!"

—Jimmy (Kevin Hart) in *The Wedding Ringer*

"Says here there are 12 closets, 3 bomb shelters, 5 dumbwaiters, 2 and 3/8 baths, no kitchens. So, fairly standard layout."

—Andy (Chris Pratt), on the house he and April (Aubrey Plaza) plan to buy, on *Parks and Recreation*

"I heard that Entertainment Weekly's latest review is just a link to Banana Republic so people can replace the pants they crapped."

—Jake (Ken Marino), enthusing to Annie (Casey Wilson) about the bonkers season finale of their favorite show, on *Marry Me*

"No, the worst thing that ever happened was when they canceled *My So-Called Life*."

—Lolly (Sarah Goldberg), giving Becca (Laura Ramsey) a bit of perspective about leaving her fiancé at the altar, on *Hindsight*

"Forbidden love is the best kind of love—right after tender and jungle."

—Barry (Troy Gentile), after sister Erica (Hayley Orrantia) forbids him from dating her best friend, on *The Goldbergs*

"Why are women emotionally and spiritually so much stronger than men?"

"Because the basic human form is female. Maleness is a kind of birth defect."

—Gibson (Gillian Anderson), while cleaning Burns' (John Lynch) wounds, on *The Fall*

"That's right. I'm gonna stuff you, bear!"

—Millicent (Nicole Kidman), threatening bodily harm to Paddington, in *Paddington*

KENDRICK: JASON LAVERIS/FILMMAGIC.COM; HART: MATT KENNEDY; MARINO: JEFF LIPSKY/NBC; PRATT: ELIZABETH MORRIS/NBC; GOLDBERG: VH1; GENTILE: BOB D'AMICO/ABC; LYNCH, ANDERSON: NETFLIX (2); KIDMAN: LAURIE SPARHAM

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*The **Top 10** Things We Love This Week*

The Must List

1 THE AMERICANS

The Cold War drama gets even more compelling (and complex) this season thanks to developments back in the motherland—which is bad news for our favorite Soviet spies. Fortunately for them, they're *really* good spies. *(FX, Wednesdays, 10 p.m.)*

Matthew Rhys and Keri Russell

2 MOMMY Wunderkind director Xavier Dolan returns with this critically adored tale of a desperate single mother and her violent son, all beautifully shot in square frame that might have you thinking this is the most artful Instagram video ever. *(R)*

3 THE SASQUATCH HUNTER'S ALMANAC, by Sharma Shields

A young boy grows up obsessed with the creatures known as Bigfoots—understandable, considering his mother ran away with one—and goes on to raise a very unusual family in this wildly fantastical debut novel.

4 TRIVIA CRACK It's scary how addicted you'll become to this Trivial Pursuit-esque time waster, which pits you against friends or strangers in art, entertainment, sports, history, science, and geography minutiae. Sadly, we cannot guarantee you'll learn anything. *(iTunes)*

RHYS: CRAIG BLANKENHORN/FX; RUSSELL: PATRICK HARBRON/FX; ILLUSTRATION BACKGROUND: MICHAEL PARMELEE/FX; *MOMMY*: SHAYNE LAVERDIERE

Illustration by **JESSE LENZ**

5 SHAKE SHOOK SHAKEN, the Dø Is the harsh assault of winter getting you down? Then embrace the warming glow of this French-Finnish indie-pop duo's latest, an album loaded with perfectly slinky and dangerously catchy jangle-and-hum sing-alongs.

6 SAINTS ROW: GAT OUT OF HELL A stand-alone expansion of the popular game series sends the Saints gang to hell to save the U.S. president, who's been kidnapped and forced to marry Satan's daughter. Speak now and forever disrupt the peace with a brand-new arsenal of hellish weapons and demonic superpowers. *(Rated M; multiplatform)*

7 RED ARMY Ever wondered what happened to the hockey team that didn't celebrate at the end of *Miracle on Ice*? This festival-fave doc follows the Soviet teammates through the Cold War, painting a fascinatingly human portrait along the way. *(PG)*

8 HER, by Harriet Lane A chance meeting between two mothers becomes a suspenseful examination of the dark side of female relationships in Lane's second novel. Chapters alternate between each woman's point of view as their friendship transforms into something more sinister.

9 MARCH: BOOK TWO, by John Lewis, Andrew Aydin, and Nate Powell Congressman Lewis details his memories as a civil rights activist preceding the 1963 march on Washington, in this installment of the graphic-memoir trilogy.

10 LONELY PLANET: NEW IN TRAVEL 2015 Lonely Planet has embraced the smartphone era, releasing this free miniguide to 26 new attractions around the globe—from the views from One World Trade Center to an 82km trail in Tasmania—as a download for your iPhone, tablet, or Kindle.

THE DØ: ARTHUR LE FOL; *RED ARMY*: SILVIA ZEITLINGER; *LONELY PLANET: NEW IN TRAVEL 2015*: LONELY PLANET

LEE DANIELS SENDS US HIS RÉSUMÉ [P. 20]

News + Notes

How to Win an Oscar in 34 Days

After months of wooing Academy voters with lavish parties and private screenings, awards-season vets know it's how you pitch yourself in Phase Two—the closely governed post-nominations stage—that determines who takes home the gold. **BY CHRIS LEE**

PITY THE POOR NOMINEES. By the time they reached the Academy Award nominations announcement last week, many of those inducted in marquee categories were feeling something close to bone-weary in their moment of triumph. Having pressed the flesh and smiled for the camera at an unending procession of movie-critic meet-and-greets, champagne toasts, and press events just to get to Oscar's finalist round, these actors and directors felt fatigue compounded by a terrible new knowledge. After veering dangerously close to overexposure via attendance at lesser awards shows, industry panels, and countless red carpets during the unofficial five-month stretch of awards season, the contenders knew the real work of bringing home Academy gold still lay ahead.

Hailed across Hollywood as "Phase Two," the span of weeks between the Jan. 15 nominations and the close of Oscar balloting 34 days later typically showcases a last-ditch promotional blitzkrieg that can decide the difference between glory at the

Illustration by **THOMAS PITILLI**

Dolby Theatre and the awkwardness of a grimacing cutaway reaction shot. Phase Two is fourth-quarter football, a period of grand studio marketing gestures and come-from-behind onslaughts. But unlike other times during the year when filmmakers and publicity departments are free to go crazy when it comes to getting Academy voters' attention (see sidebar), this period is governed by hard-and-fast rules.

In addition to nitpicky policies such as no more than one email per week to Academy members and no sending more than one screener disc to each member, the fun stuff is kept in check: no more wining and dining Academy voters with complimentary food and booze. No more than four screenings of nominated movies followed by star-studded Q&A sessions. In other words, no more of what Oscar whisperers call "value-added opportunities" for members to schmooze with famous people.

"In Phase Two, you have to be more strategic," says one veteran awards campaigner who, like everyone in this story, declined to be identified because of ongoing Oscar politicking. "Phase One is more like a political campaign. But there's more legwork in Phase Two. Every appearance is vital."

Which goes a long way toward explaining why *Birdman* star and Best Actor nominee Michael Keaton needed to find the stamina to field crack-of-dawn calls from a variety of media outlets on Oscar-nomination morning and not close out the day until some 15 hours later, when he collected three Critics' Choice awards before falling off the stage. He joked that he "took the Birdman flying thing way too far," but it would be understandable to blame exhaustion.

While Oscar nominations are broken down by section—with actors voting for actors, cinematographers voting for cinematographers, and so on—final balloting is a free-for-all where every Academy member casts votes in every category. And that curious wrinkle has made gala events honoring Hollywood's big three industry guilds—which all occur during Phase Two—key battlegrounds. "Being a presenter at the Screen Actors Guild Awards, the Producers Guild Awards, the Directors Guild Awards is really important," says another Oscar-campaign guru who is also a voting Academy member. "Winning an award and giving a speech at those shows is crucial." In other words, getting to the podiums at these events is a rare and well-timed opportunity for nominees to literally stump for their projects in front of Academy members.

To hear it from another longtime studio awards-season specialist, Phase Two can be more narrowly viewed as "providing a rationale": "It's about answering the question 'Why should this film win?' It should take voters back to an emotional place, to what they loved about a film enough to have

Michael Keaton with his three trophies at this year's Critics' Choice Movie Awards

THE WEIRD WORLD OF OSCAR CAMPAIGNS

When it comes to awards season, it (sometimes) pays to get creative. Here are our favorite offbeat moments in the quest for Oscar gold. —*Kat Ward*

▶In 1985's *The Color Purple*, **Margaret Avery** didn't have the name recognition of costar and fellow nominee Oprah Winfrey, but her plea for a Supporting Actress Oscar lives in infamy: Avery placed a full-page letter to God in *The Hollywood Reporter*, written in a kind of plantation dialect. (The award went to Anjelica Huston for *Prizzi's Honor*.)

▶"David Lynch and a live cow on the Sunset Strip" sounds like a scene from one of the director's famously surreal films. But in 2006, he and a bovine buddy were there, advocating for recognition of **Laura Dern**'s work in his film *Inland Empire*. Why the cow? Simply, Lynch ate a lot of cheese during filming. Out-of-the-box advertising aside, Dern didn't make the Academy's list.

▶Perhaps the best campaign is none at all. **Mo'Nique** was famously absent from the pre-Oscar circuit when she was up for Best Supporting Actress for the 2009 flick *Precious*. (She's denied rumors that she refused to attend screenings unless she was paid.) But whether she wanted it or not, Mo'Nique took the statue.

▶**Banksy**, street artist and creator of 2010's *Exit Through the Gift Shop*, peppered L.A. with

(PREVIOUS PAGE) DANIELS: MICHAEL TRAN/FILMMAGIC.COM; OSCAR STATUETTE: OSCAR® STATUETTE © AMPAS®; (THIS PAGE) KEATON: INFPHOTO.COM

(Clockwise from left) David Lynch with a cow to promote *Inland Empire*; James Franco with his grandmother; street art by Banksy; Melissa Leo's ad

artwork, leaving spectators puzzled as to whether he was running his own inscrutable campaign supporting the film's Best Documentary nod, or making a mockery of the whole dog-and-pony show. Either way, the doc lost to *Inside Job*.

▶**Melissa Leo** took the campaign for a Best Supporting Actress nomination for 2010's *The Fighter* into her own hands, personally bankrolling ads featuring a photo of herself—draped in faux fur—beneath the word "Consider...". Many thought the move tacky and detrimental to her chances, but she proved them wrong with a win.

▶*127 Hours* star **James Franco** released a video on Funny or Die of his grandmother expressing pride in his work and declaring that those squeamish about the film's notorious arm-hacking scene were "a bunch of p---ies!" The 2010 film picked up six nominations, including Best Actor and Best Picture, but Franco went home empty-handed.

nominated it in the first place. And that can be subtle or obvious."

These weeks are also a time for campaigners to get crafty when it comes to increasing overall awareness for their projects. Fox Searchlight took a fairly direct approach the day after Oscar nominations and announced that it would theatrically rerelease Best Picture nominee *The Grand Budapest Hotel* (which came out in March and has already hit DVD). "People can experience it on the big screen who didn't see it the first time, and it gives a great reason to advertise the movie in the papers and on TV," says a publicist from a rival studio. "It's a great Phase Two idea. There is value in being visible."

In a more elaborate presentation, the Sunday before Martin Luther King Jr. Day, the creative quorum behind Best Picture nominee *Selma*—director Ava DuVernay, producer-costar Oprah Winfrey, star David Oyelowo, and co-nominated Best Original Song composers Common and John Legend—traveled to Selma, Ala., to appear at a march in recognition of the civil rights achievements chronicled in their film. Legend and Common also performed a sundown set on the city's Edmund Pettus Bridge, the scene of the tide-turning 1965 confrontation between freedom marchers and police as well as the setting for *Selma*'s onscreen showdown.

John Legend, Common, Ava DuVernay, David Oyelowo, and Oprah Winfrey in Selma, Ala., on Jan. 18

"Every single person who was on that bridge is a hero," Winfrey told the marchers, urging them to honor "Martin Luther King as an idea, Selma as an idea, and what can happen with strategy, with discipline, and with love." Phase Three: From her mouth to Oscar's ears. ■

LYNCH: CHRIS PIZZELLO/REUTERS/NEWSCOM; BANKSY ART: AFP/GETTY IMAGES; GROUP IN SELMA: RICK DIAMOND/GETTY IMAGES FOR PARAMOUNT PICTURES

AMAZON'S NEXT ACT

Fresh off victories at the Golden Globes, the e-retailer announced its plans to break into movies. Amazon Studios VP **Roy Price** tells EW what's next in the quest for Hollywood domination. **—JAMES HIBBERD**

IT DIDN'T TAKE long for Roy Price's phone to start ringing. Just hours after the Amazon Studios vice president announced plans to create original films, producers were already tying up his line. "There have been a lot of encouraging discussions," says the executive, whose movie ambitions include the production of not a few films but 12 a year, each with a $5–25 million budget. And why not? Amazon already solidified its reputation as a real force in TV earlier this month by picking up two Golden Globes for its transgender dramedy, *Transparent*—including the first-ever win by a streaming company in the best-series category, besting Netflix's contender, *Orange Is the New Black*—and by convincing Woody Allen to make his first-ever series (nope, we still don't know what it's about). Unlike Amazon's TV strategy, where subscribers help decide which shows to greenlight by reviewing pilots online, the company isn't planning to open its film-development process for fan voting. But it still expects to disrupt Hollywood tradition by giving filmmakers enviable creative freedom and by pushing theater owners for a super-short distribution window before titles transition to streaming home video. If Price gets his way, Amazon movies will be available for Prime Instant Video subscribers just four to eight weeks after exiting theaters. "The practice of having movies not come to a subscription [service] for nine to 12 months is a substantial delay," says Price, who cited *Boyhood*, *Her*, and *Birdman* as the type of five-star indie titles Amazon hopes to produce. In the meantime, Price plans to take early lessons from running Amazon's TV projects and apply them to both halves of the studio. One part of that is keeping an eye on Amazon's oceans of subscriber data, which offer hints as to what content viewers might crave next, while the other strategy is staying flexibly creative: "Don't do the obvious thing," Price says. "Do the interesting thing." Now, that's a philosophy worth adding to your cart.

Jeffrey Tambor and Alexandra Billings on *Transparent*

FAKE MY MOVIE

From the Studio That Brought You *Chunky Knits*

We've had a blast creating posters for movies we wish we had the power to greenlight with dream casts and ideal directors, and we appreciate all the ideas you've been sending for future films.

In a tonal shift from the romantic comedies *Chunky Knits* and *Jewmangia!* that you've seen here, we're delving into the dark side with David Seidman's *Gingers*. To quote his proposal:

"Three sisters (Amy Adams, Julianne Moore, and Jessica Chastain), bullied as children for being redheads, find that their own children are being bullied for the same reason. But this time they won't take it lying down. They confront the kids' parents, who defend their mean little darlings. So the ginger sisters take revenge on the kids—and their parents. When they go too far, they have to face the toughest bully of them all: their mom, played by Ann-Margret."

Surely Ron Howard will want to direct. We'll book Florence + the Machine for the soundtrack. Cue the call from Angie Everhart begging for a cameo. Just one note, David: Would you consider changing the title to *When Gingers Snap*?

What genre should we tackle next? Blaxploitation? Manga? Send your fantasy film submissions to fakemymovie@ew.com. You send the pitch, we'll make it a poster!

PRICE: PAUL ARCHULETA/FILMMAGIC.COM; *TRANSPARENT*: AMAZON STUDIOS; HOUSEWIFE, BUSINESSWOMAN: IMAGE SOURCE/GETTY IMAGES (2); FENCE: GETTY IMAGES/VETTA; ANN-MARGRET: JOHN LAMPARSKI/GETTY IMAGES; ILLUSTRATION BY JEF CASTRO

RÉSUMÉ REVIEW

Lee Daniels

PROFESSIONAL PROFILE

Director and producer Lee Daniels didn't follow a traditional career path to Hollywood fame. The 55-year-old Oscar nominee held several surprising jobs before helming films such as *Precious* and *The Butler* and co-creating Fox's latest hit, *Empire*. "I'm always working," says Daniels. "I've always been afraid I *won't* work—so I've never had a moment to savor it."

EXPERIENCE

CO-CREATOR/ EXECUTIVE PRODUCER
2014–present

EMPIRE (2015)

"[Co-creator] Danny Strong came to me while we were shooting *The Butler* and he had this idea [for *Empire*] as a movie. I was like, 'Danny, let's go for something that will push my limits and boundaries creatively. I know I'm probably going to have a nervous breakdown, but let's try and do it for TV.'"

DIRECTOR/ PRODUCER
2005–present

UNTITLED RICHARD PRYOR PROJECT (FUTURE)

LEE DANIELS' THE BUTLER (2013)

THE PAPERBOY (2012)

PRECIOUS (2009)

SHADOWBOXER (2005)

"Harvey Weinstein said to me, 'You have a choice: I think we have a window here to make a lot of money, or we can come out at Oscar time.' He really left it to me. I said, 'Listen, I'm responsible for the first black woman getting [a Best Actress] Oscar. I'm responsible for the first black writer getting an Oscar. I'm still struggling to get money for films. I'm going to go for the $100 million, Harvey.' And that was that!"

"I read the book *Push* and it stuck with me like oatmeal. Geoffrey Fletcher wrote an incredible script that I did a pass on. It seemed like I was back in the game. I remember going to every single, solitary studio because I never take no for an answer and they all told me no. 'Who would see a heavyset woman dying of AIDS? Goodbye, Lee. You're insane.'"

PRODUCER
2001–08

TENNESSEE (2008)

THE WOODSMAN (2004)

MONSTER'S BALL (2001)

"I walked up to Helen Mirren on the street and said, 'I'm directing you in my movie.' She ran away from me—I'll never forget it. She thought I was a nutjob. And I stalked her until she [agreed to do the film]. We've become darling friends since then."

TALENT MANAGER
1990–98

LEE DANIELS ENTERTAINMENT

"I managed everyone from Loretta Devine to Wes Bentley to Michael Shannon—Nastassja Kinski, too. But I wasn't creatively fulfilled. It was back to selling people, and I was tired of holding somebody's purse on a red carpet. That got tired!"

PRODUCTION ASSISTANT
1984–86

UNDER THE CHERRY MOON (1986)

PURPLE RAIN (1984)

"I was taking care of the parents of someone who was producing *Purple Rain* who said, 'Would you like to get into the movie business? Would you like to learn it?' and I said, 'Sure.' I sold my company for, like, $2 million and I went to work as a PA. I drove up to the set in a Porsche in an Armani suit."

OWNER
1981–84

LEE DANIELS NURSING AGENCY

"I started out as a receptionist at a nursing agency on Sunset Boulevard. It enabled me to write during the day and to direct theater on the weekends. We would place nurses into people's homes, but I knew nothing of nursing. I was simply selling, doing sales. Then I was like, 'Why am I making these people money? I'm gonna own my own company.' So I stole five of their nurses and five of their patients. A year later I had, like, 600 nurses working for me."

EDUCATION

RADNOR HIGH SCHOOL
Radnor, Pa., Graduated 1978

LINDENWOOD UNIVERSITY
St. Charles, Mo., Attended 1978–80

AS TOLD TO **TIM STACK**

JASON KEMPIN/GETTY IMAGES

March: Book Two

An Illustrated Guide to the Civil Rights Movement

In *March: Book Two*, the second installment of John Lewis' graphic-memoir trilogy, the congressman hopes he's created a primer on how peaceful protests can effect real change. **—JOSHUA RIVERA**

CONGRESSMAN JOHN LEWIS is living, walking history. The only surviving member of the civil rights movement's "Big Six," he has met with John F. Kennedy and worked with Dr. Martin Luther King Jr. He's also been arrested 45 times, most recently in 2013 while demonstrating for immigration reform.

That same year, he partnered with co-writer Andrew Aydin and artist Nate Powell to release *March: Book One*, a graphic novel detailing the early events in his life that led him to civil rights activism.

Now Lewis, whose work as chairman of the Student Nonviolent Coordinating Committee is depicted in *Selma*, has returned with the trilogy's middle installment. *Book Two* covers the time between 1960 and 1963, when Lewis and his associates' efforts went national with the Freedom Rides that preceded the march in Selma, Ala., and the subsequent March on Washington, at which Lewis was a keynote speaker.

Lewis hopes that *March* can be much more than just a graphic memoir. "This book is a guide, we can use it. This is what people did in the late '50s and the '60s to try to make things better," he says. "[It's about] how to become nonviolent activists...how you can get out there and push and pull and lead."

It's also a timely lesson given recent acts of violence both here and abroad that have motivated citizens to push for social change. "Change comes very slow, and there's been so much violence. *March* is saying, 'There's another way. There's a more peaceful way. There's a nonviolent way to appeal to the conscience of humankind...a better way to get a government to change.'"

"THERE'S BEEN SO MUCH VIOLENCE. *MARCH* IS SAYING, 'THERE'S ANOTHER WAY. THERE'S A MORE PEACEFUL WAY.'"
—JOHN LEWIS

Can such a change be brought about by a comic book? Lewis thinks so. It was the 1957 comic *Martin Luther King and the Montgomery Story* that spurred him to be an activist in the first place.

"People will have the opportunity to pick up this book, and read, and hopefully be inspired," says Lewis of *March*. "Not just in Ferguson or New York, but all across America."

WORKING IT

Fluffing for Louis C.K.

What's it like trying to warm up a crowd at Madison Square Garden? Veteran comedian **Todd Barry** speaks from experience.

In a club I might just go up there and kind of have an idea of what I'm doing. But this time I really prepared a set. I wanted it to be polished. I was definitely nervous, but calmer than I thought I would be. There's such a surreal element to it that even as I'm talking about it, I don't even necessarily know that it even happened, like I might be imagining all this.

The thing that stood out was how polite the crowd was. Before I went on stage, a guy who was working there said, "Do you want to know?" And I said, "What?" I kind of knew what he was asking. He said, "Do you want to know how many people are in there?" It was 10,000, and when I came off it was 14,000. The day after, I did a show at a club in New York, and there was this office party of drunk teachers, and it was just like, "I just did 14,000 people who knew how to keep it together, and there's, like, 50 people here and 30 percent of you are acting like idiots." *—As told to Kyle Anderson*

Todd Barry opened for Louis C.K. at Madison Square Garden on Jan. 14

BARRY: STEPHEN LOVEKIN/GETTY IMAGES FOR ONEKID ONEWORLD

2015
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First LOOK

DiCaprio in *The Revenant*

IF YOU THINK *Birdman* was extreme filmmaking, wait until you see what Alejandro G. Iñárritu has in store for his follow-up. Shooting currently in Calgary (average low: 9 degrees), the writer-director has partnered with Leonardo DiCaprio and Tom Hardy to tell the true story of Hugh Glass (DiCaprio), an American fur trapper and frontiersman in the early 1800s. After being mauled by a grizzly bear and left for dead, Glass made a heroic 200-mile trek back to civilization to find the men who abandoned him in his time of need, played by Hardy, Domhnall Gleeson, and Will Poulter. "He's a brave, incredible actor—I'm so surprised about how good he is," Iñárritu says of DiCaprio. "I think there's a profound understanding of humanity that I can see through his eyes."

(From top) Leonardo DiCaprio; with director Alejandro G. Iñárritu on set

Using only natural light in locations left untouched by mankind, the arduous production extends until April because Iñárritu and his *Birdman* cinematographer, Oscar winner Emmanuel Lubezki, can film for just a few hours each day.

"It's a fun ride," says the director. "It's a very experimental thing that we're doing here.... I'm now addicted to doing things that can fail horribly or maybe that can give us a surprise. We are all into it." —*Nicole Sperling*

KIMBERLEY FRENCH (2)

(Clockwise from top left) *Indiana Jones and the Last Crusade*, *Oregon Trail*, *Leisure Suit Larry*, and *Maniac Mansion*

VIDEO DAZE

The lo-fi time suck of vintage videogames is back. Nonprofit group the Internet Archive has released more than 2,200 titles that can be played online—for free. The EW staff, of course, lost hours to this nostalgia engine. Here's what caused us to nerd out the most.

No question about it, this bad boy: **Indiana Jones and the Last Crusade**. *Never* beat it. Tried a *million* times. It is one of the hardest and most aggravating games ever created—at least according to the 8-year-old me.
—MATT BEAN, EDITOR

I just played **Oregon Trail** for the first time in years, and I won. No one died. But there was plenty of dysentery.
—KEVIN P. SULLIVAN, CORRESPONDENT

Leisure Suit Larry absolutely scandalized my parents every time I went to pick up Game Boy cartridges. It turns out *Larry* is ahead of its time—it definitely sowed the seeds for *Grand Theft Auto*.
—KYLE ANDERSON, SENIOR WRITER

The graphics look incredibly rudimentary today, but **Maniac Mansion**'s tough puzzles and sometimes dark humor are as contemporary as anything out there.
—KAT WARD, ASSISTANT EDITOR

MONITOR

Lighters Up for Kim Fowley

(1939–2015)

Kim Fowley, the eccentric record producer best known as the manager of the endlessly influential girl group the Runaways, passed away on Jan. 15 in Los Angeles. He was 75 years old.

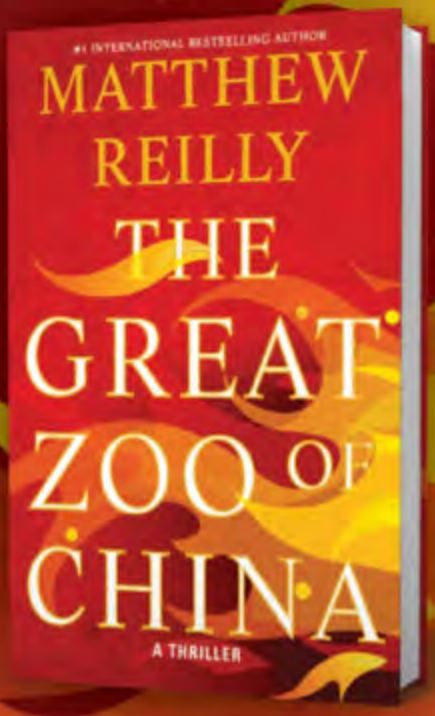
A stalwart of the L.A. rock scene dating back to the 1960s, Fowley recorded his own albums but is more often recognized for his writing and production work, which includes credits with the Byrds, Frank Zappa, Alice Cooper, and Kiss. In the mid-'70s he met teen guitarist Joan Jett, which launched the formation of the Runaways; with Jett, Fowley co-wrote their signature 1976 single, "Cherry Bomb."

Despite his extensive résumé, Fowley's greatest legacy may have come by accident: While emceeing the Toronto Rock 'n' Roll Revival concert in 1969, Fowley encouraged the crowd to strike matches as a welcome for John Lennon's Plastic Ono Band—kick-starting a long-standing rock tradition of showing love with fire.
—Kyle Anderson

FOWLEY: ROBERT KNIGHT ARCHIVE/REDFERNS; PEOPLE WITH LIGHTERS: MICHEL LINSSEN/REDFERNS

New from the *New York Times* bestselling author!

It makes *Jurassic Park* look like a walk in the park…



The Chinese government has found a species of animal no one believed even existed. And now they will reveal it in the greatest zoo ever constructed. They thought nothing could go wrong...

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ASK DALTON

Is honesty the best policy when it comes to watching TV with your spouse? And can a recap take the place of an actual show? EW's pop culture referee weighs in on that and more.

DALTON ROSS IS AN EDITOR AT LARGE AT EW AND A MASTER OF ENTERTAINMENT ETIQUETTE

Q + A

I promised a friend I'd catch up on *Celebrity Apprentice*, but there are so many episodes. Can I just read recaps and fake it? —SONJA (@SonjaC519)

Well, Sonja, before I can properly rule on the matter of whether you should actually sit down and watch an episode of *The Celebrity Apprentice*, I need to ask you the following question: Generally speaking, what are your thoughts when it comes to Donald Trump carrying on an extended conversation about Olympic champion Shawn Johnson's menstrual cycle? Is that something in which you might be interested? If you answered yes, then rush to your TV set and let the binge begin. Look, *Celebrity Apprentice* is not for everybody—namely, folks who for some bizarre reason have no taste for Ian Ziering discussing the finer points of pole dancing—leaving those of us with merely no taste to enjoy the program for what it truly is: the best bad show in the history of television. But if you're still on the fence, allow me to remind you that this is the program that once featured country-music superstar Clint Black insinuating that he used All detergent to masturbate while reading a book by Donald Trump. That triggers an automatic lifetime season pass in my book.

Have the past few years truly been the golden age of TV? —RYAN (@RyanSurvivorFan)

My answer to the previous question would seem to effectively nullify any such argument about this being the golden age of TV, wouldn't it? But let's dig a little deeper. There's no disputing that there are more quality TV shows on now than ever before. But what is also indisputable is that there are also more TV *channels* than ever before. I grew up with, like, four options, and now I have 400—including multiple channels that end in the letter *z* for no reason like Starz and Reelz, as well as something called Willow, which as far as I can tell is nonstop coverage of cricket. So yes, television is better than ever. But it's simultaneously worse than ever as well because there is simply more bad stuff to go around. For every *Fargo* or *Game of Thrones*, there is a *Finding Bigfoot* or *My Big Fat American Gypsy Wedding*. And the broadcast networks aren't much better. I mean, *The Good Wife* is amazing and all, but keep in mind that we are but three years removed from the national nightmare that was *Work It*.

I watched a few episodes of *American Horror Story* without my husband. Now I feel like I cheated. Do I come clean or just pretend I didn't? —CHRISTINA (@dontjudgmi)

I believe in 100 percent honesty and transparency in a relationship at all times, no matter what the circumstances, and frankly, Christina, I'm a little shocked you would even *consider* lying to your spouse... Okay, that was just in case my wife somehow stumbled onto this column and began reading, but I can't see her making it this far in, so I think we're good. NO! Of course you don't come clean! What the hell is wrong with you? Lie and deny—that's my motto when it comes to secret previewings. I do this all the time. In fact, I'm not sure I've ever watched a single episode of *Mad Men* with my spouse that I *hadn't* already seen at least one time prior without her knowledge. What, so I'm supposed to wait for her and not enjoy one of our favorite shows because she needs to "sleep" or "read" or "spend time with our children"? In this case, Christina, ignorance equals bliss. His ignorance, your bliss. Unless the episodes of *AHS* were super lame, in which case now you're kinda screwed because you have to watch them twice. Whoops!

TWEET YOUR POP CULTURE QUERIES TO *@DaltonRoss*

ROSS: PATRICK JAMES MILLER

Tune in to Dalton's radio show, **EW Morning Live**, every weekday from 8 to 10 a.m. on SiriusXM Channel 105

Illustration by **KOLCHOZ**

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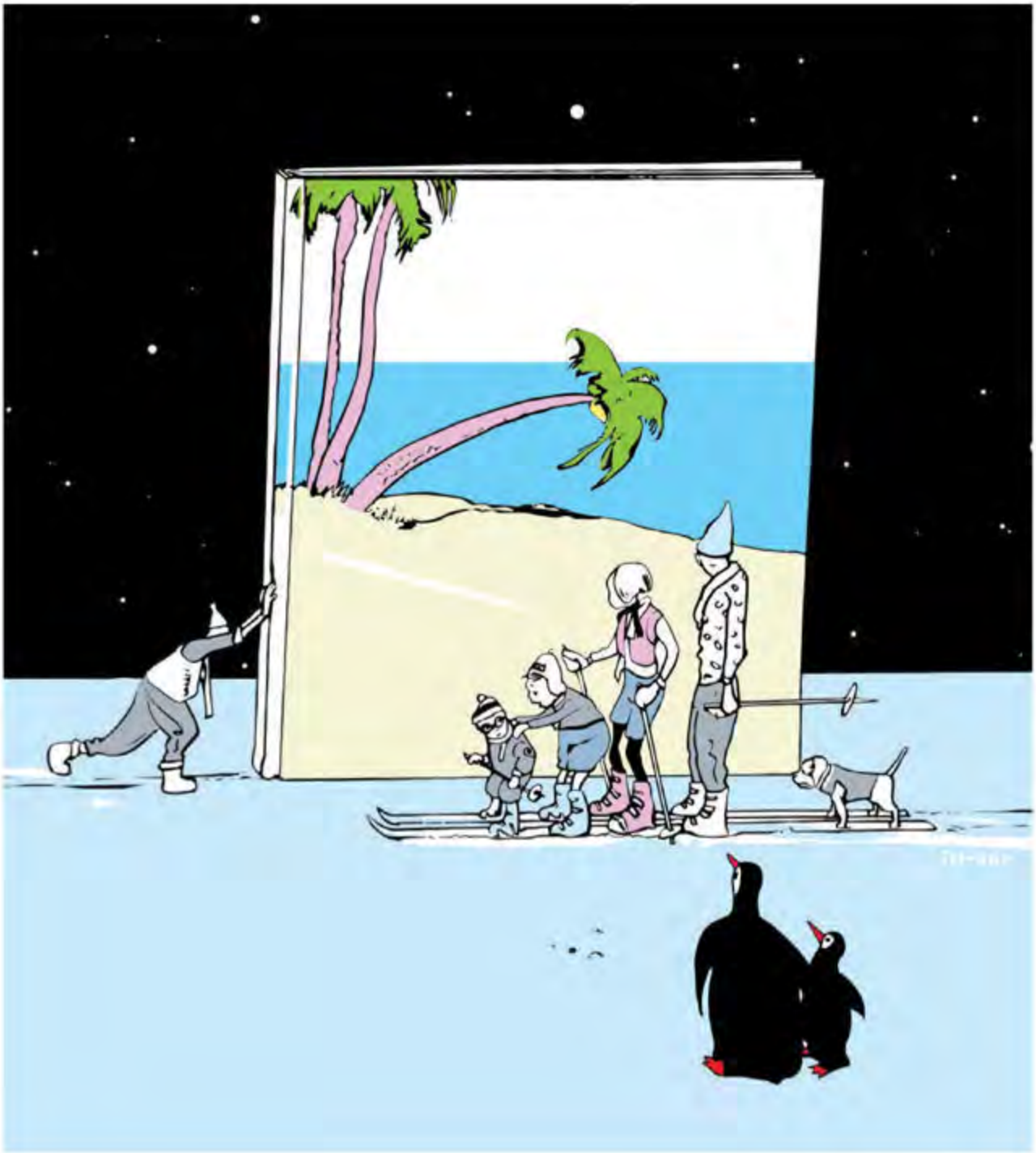
BINGE!

Hot Books for Cold Days

WINTER GOT YOU DOWN? WE'VE GOT BOOKS TO BEAT THE FREEZE. **By Tina Jordan & Isabella Biedenharn**



Illustrations by **ISTVAN BANYAI**

BINGE!

Hot Books for Cold Days

QUIZ

Try your hand at our mix-and-match game.

1. ___

"Sophie, you should have heard me tonight," he said. "I was so hot you could have fried a plantain on my face."

2. ___

"In the square, as they came out, a suspended mass of gasoline exhaust cooked slowly in the July sun."

3. ___

"The heat that invaded her body was so real she was afraid she would start to bubble—her face, her stomach, her heart, her breasts—like batter...."

4. ___

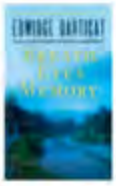
"From here she had a view of the driveway and the lake across which lay a column of shimmering phosphorescence, white hot from the fierce late afternoon heat."

5. ___

"Then came noon, and morning withered like a lost dream. The sweat was torture and the rest of the day was littered with the dead remains of all those things that might have happened, but couldn't stand the heat."

A. *Like Water for Chocolate*
LAURA ESQUIVEL

B. *Tender Is the Night*
F. SCOTT FITZGERALD



C. *Breath, Eyes, Memory*
EDWIDGE DANTICAT

D. *Atonement*
IAN McEWAN

E. *The Rum Diary*
HUNTER S. THOMPSON

ANSWERS: 1-C; 2-B; 3-A; 4-D; 5-E

ESCAPE FROM WINTER

If a novel's going to immerse you in another world, make it a warm one.

MAJORCA

The Vacationers
EMMA STRAUB

If the sunny setting of Straub's dysfunctional family trip doesn't warm you up, her humor will.

CUBA

Our Man in Havana
GRAHAM GREENE

When a vacuum salesman moonlights as a spy, intel agents believe his fictional tips.

NIGERIA

Half of a Yellow Sun
CHIMAMANDA NGOZI ADICHIE

Set during Nigeria's 1967 civil war, Adichie's celebrated novel sees twin sisters drifting apart.

HELL

Inferno
DANTE ALIGHIERI

This one's a given: Is anywhere hotter than the depths of hell? Atone for your sins, stay cool.

BOTSWANA

The No. 1 Ladies Detective Agency series
ALEXANDER MCCALL SMITH

Botswana's first female private detective solves crimes and muses on her country's culture.

TEXT ON THE BEACH

Losing yourself in one of these books means you'll almost be able to feel the sand beneath your toes.

Sag Harbor Colson Whitehead
The Island Elin Hilderbrand
Maine J. Courtney Sullivan
Jaws Peter Benchley
The Beach Alex Garland
Star Island Carl Hiaasen
Duma Key Stephen King

RACY READS

There are all kinds of ways to get hot!

HELL

A LOT LIKE IT HOT

You might think you'd know what a book called *Some Like It Hot* would be about. You'd be wrong.

	AUTHOR	BOOK NAME
	NICOLYN RAJALA	*Some Like It Hot: The Sauna, Its Lore and Stories*
	K.J. LARSEN	*Some Like It Hot* (mystery)
	HOLLY BURROWS & KATIE WALKER	*Some Like It Hot: 50 Drinks to Warm Your Spirits*
	SUSAN ANDERSEN	*Some Like It Hot* (romance)
	ZOEY DEAN	*Some Like It Hot* (YA)
	P.J. GARTIN & F. BRIAN SMITH	*Some Like It Hot: Plants That Thrive in Hot and Humid Weather*
	CLIFFORD A. WRIGHT	*Some Like It Hot: Spicy Favorites From the World's Hot Zones*
	SUSAN M. NEIDER	*Some Like It Hot! Yellowstone's Favorite Geysers*

TURN UP THE HEAT

After you finish one of these novels—all set during heat waves—you might actually be glad it's winter.

Heat Wave Nancy Thayer

Heat Wave Richard Castle

Heat Wave Penelope Lively

High Heat Lee Child

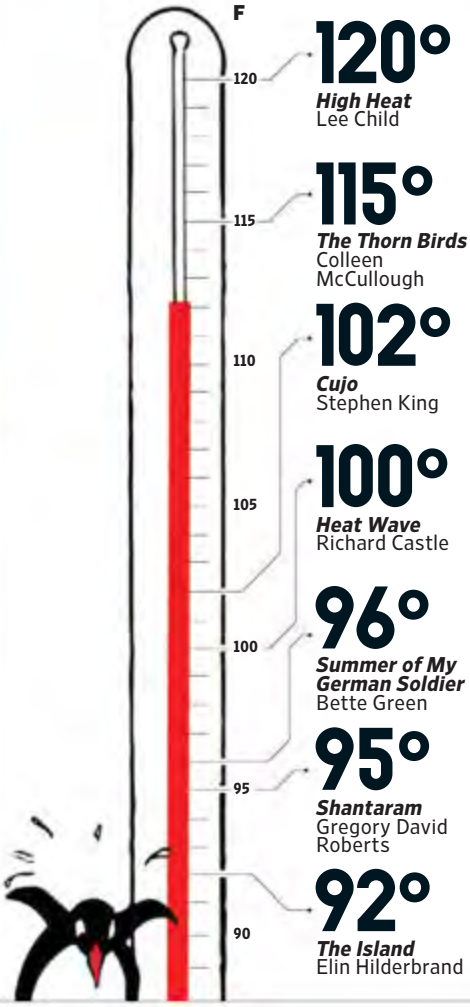
Atonement Ian McEwan

Instructions for a Heat Wave Maggie O'Farrell

When Bad Things Happen to Rich People Ian Morris

MERCURY RISING

When the temperature outside is plummeting, imagine yourself in these novels.



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GRAMMY INSIDER

Who Will Win?

Our music staff breaks down the vagaries of this year's ballot, and talks to three industry power players—anonymously, to ensure extra honesty—to find out how they'll be casting their votes

PHARRELL WILLIAMS: JORDAN STRAUSS/INVISION/AP IMAGES; BEYONCE: JASON LAVERIS/FILMMAGIC.COM

Illustration by **KYLE HILTON**

EW's Grammy Picks

Does Taylor Swift even have room on her mantel for more trophies? Could Beyoncé finally grab the night's biggest prize? Or will oddsmaker favorite Sam Smith take it all? We place our best bets. **BY EW MUSIC STAFF**

ALBUM OF THE YEAR

- ❑ **Beck** *Morning Phase*
- ❑ **Beyoncé** *Beyoncé*
- ❑ **Ed Sheeran** *x*
- ❑ **Sam Smith** *In the Lonely Hour*
- ❑ **Pharrell Williams** *Girl*

WHO WILL WIN Smith has the kind of narrative that makes for a classic Grammy success story.
WHO SHOULD WIN Beyoncé made perhaps the best, most fully realized album of her career, and she's long overdue for this one.

BEST NEW ARTIST

- ❑ **Iggy Azalea**
- ❑ **Bastille**
- ❑ **Brandy Clark**
- ❑ **Haim**
- ❑ **Sam Smith**

WHO WILL WIN Sam. Period.
WHO SHOULD WIN Smith deserves it. Iggy feels more VMAs than Grammys, and Haim had more impact in 2013. Country singer Clark is lovely, but a long shot.

RECORD OF THE YEAR

- ❑ **"Fancy"** *Iggy Azalea feat. Charli XCX*
- ❑ **"Chandelier"** *Sia*
- ❑ **"Stay With Me (Darkchild Version)"** *Sam Smith*
- ❑ **"Shake It Off"** *Taylor Swift*
- ❑ **"All About That Bass"** *Meghan Trainor*

WHO WILL WIN Sam Smith again. But never underestimate Taylor.
WHO SHOULD WIN "Chandelier" is kooky, brilliant, and undersung.

SONG OF THE YEAR

- ❑ **"Take Me to Church"** *Hozier*
- ❑ **"Chandelier"** *Sia*
- ❑ **"Stay With Me (Darkchild Version)"** *Sam Smith*
- ❑ **"Shake It Off"** *Taylor Swift*
- ❑ **"All About That Bass"** *Meghan Trainor*

WHO WILL WIN Taylor may eke this one out over Sam.
WHO SHOULD WIN This is a songwriting prize, so we say Hozier, who came from nowhere with something truly impactful.

BEST RAP ALBUM

- ❑ **The New Classic** *Iggy Azalea*
- ❑ **Because the Internet** *Childish Gambino*
- ❑ **Nobody's Smiling** *Common*
- ❑ **The Marshall Mathers LP2** *Eminem*
- ❑ **Oxymoron** *Schoolboy Q*
- ❑ **Blacc Hollywood** *Wiz Khalifa*

WHO WILL WIN Iggy—or Eminem. They're the brand names.
WHO SHOULD WIN Forget pop appeal; Schoolboy Q put out a great pure rap record.

BEST ALTERNATIVE MUSIC ALBUM

- ❑ **This Is All Yours** *alt-J*
- ❑ **Reflektor** *Arcade Fire*
- ❑ **Melophobia** *Cage the Elephant*
- ❑ **St. Vincent** *St. Vincent*
- ❑ **Lazaretto** *Jack White*

WHO WILL WIN White and Arcade Fire are the big boys here, but St. Vincent could take it.
WHO SHOULD WIN Our own favorite album of 2014: *St. Vincent*.

BEST ROCK ALBUM

- ❑ **Ryan Adams** *Ryan Adams*
- ❑ **Morning Phase** *Beck*
- ❑ **Turn Blue** *The Black Keys*
- ❑ **Hypnotic Eye** *Tom Petty & the Heartbreakers*
- ❑ **Songs of Innocence** *U2*

WHO WILL WIN Beck probably won't take Album of the Year, so this is his consolation prize.
WHO SHOULD WIN Beck; it's a beautiful mid-career swerve.

BEST COUNTRY ALBUM

- ❑ **Riser** *Dierks Bentley*
- ❑ **The Outsiders** *Eric Church*
- ❑ **12 Stories** *Brandy Clark*
- ❑ **Platinum** *Miranda Lambert*
- ❑ **The Way I'm Livin'** *Lee Ann Womack*

WHO WILL WIN It's Eric's to lose, though Grammys love Miranda.
WHO SHOULD WIN Songwriter Clark is an insider's artist, but she's got true Nashville grit.

BEST RAP SONG

- ❑ **"0 to 100/The Catch Up"** *Drake*
- ❑ **"i"** *Kendrick Lamar*
- ❑ **"Anaconda"** *Nicki Minaj*
- ❑ **"Bound 2"** *Kanye West*
- ❑ **"We Dem Boyz"** *Wiz Khalifa*

WHO WILL WIN Kendrick, for getting unjustly shafted last year.
WHO SHOULD WIN "Bound 2" is bananas, but we still say Kendrick.

BEST POP VOCAL ALBUM

- ❑ **Ghost Stories** *Coldplay*
- ❑ **Bangerz** *Miley Cyrus*
- ❑ **My Everything** *Ariana Grande*
- ❑ **Prism** *Katy Perry*
- ❑ **x** *Ed Sheeran*
- ❑ **In the Lonely Hour** *Sam Smith*

WHO WILL WIN Katy or Ariana—both big stars mostly absent from this year's top noms.
WHO SHOULD WIN *Bangerz* may feel old now, but Miley is postmillennial pop's best true wackadoo.

SWIFT: JAMES DEVANEY/WIREIMAGE.COM; CHURCH: ERIKA GOLDRING/GETTY IMAGES; PERRY: BRADLEY KANARIS/GETTY IMAGES; AZALEA: JOHNNY LOUIS/FILMMAGIC.COM; LAMAR: SLAVEN VLASIC/GETTY IMAGES; BEYONCÉ: KEVIN MAZUR/GETTY IMAGES; SMITH: KEVIN WINTER/GETTY IMAGES; ST. VINCENT: C. FLANIGAN/GETTY IMAGES

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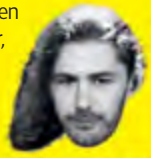
Secret Ballot

Three industry powerhouses—a wild frontman, a major producer, a hit songwriter—go undercover to tell EW how they'll really be casting their ballots

CATEGORIES	THE ARTIST *His work has brought him both cred and commercial success*	THE PRODUCER *A much-lauded studio force with a long string of singles*	THE SONGWRITER *One of the most proven—and legendary—industry hitmakers*
Album of the Year	I know the one Sam Smith song because I think I heard it in yoga, and it didn't strike me as something I would stand up for as Album of the Year. The **Beyoncé** record seemed to speak to people more than the other albums here did. I wasn't passionate either way, but I did like some of her videos that I saw.	Beyoncé did her thing and it was a great record, but I'm going with **Beck**. I love that he's still out there constructing albums that you need to listen to as an album. Don't listen to track 2 and 7, listen from beginning to end. There's a whole story there you need to experience.	It's weird because none of these feel like Album of the Year to me. When I think of that, I think of, like, Adele and Stevie Wonder or Sting, where it's going to be classic. I would go with **Sam Smith** because it's heartfelt, not gimmicky. It's songs with real performances.
Record of the Year	The **Iggy Azalea** song ["Fancy"]. The times I've heard her, I always ask what it is, and people tell me, "Oh, that's that Iggy girl, you know her!" And I'm always like, "I know Iggy Pop, I don't know Iggy Azalea." It would stick in my mind because of that.	I know a lot of people are going to vote for "Shake It Off" or "Fancy," but I love **"Stay With Me."** I just like that it was so quiet. It was this cool, classy record. It had so much impact.	**Sam Smith**. Taylor Swift could've won it before she said, "I'm not country anymore." Because there are country voters going, "Bitch! You left us! We're not voting for you this year. Good luck with all the pop voters." And she was already pop anyway!
Song of the Year	I would pick **"Chandelier."** Sia's only in a couple of these categories, and I really like that song. I think she deserves a win.	**"Stay With Me."** I knew it was a winner when my 4-year-old was singing it in the back of the car. I [also] like "Shake It Off." I think people who say they're not a fan of Taylor Swift are lying.	I love Hozier's **"Take Me to Church."** I was on nitrous getting my teeth cleaned when I first heard it. I was like, "Holy s---!" And then I tracked it down after, and I still loved it. His voice just does something to me." 
Best New Artist	I like **Iggy Azalea** more than the others. If someone has to win, it might as well be her. She doesn't look like she needs a Grammy, if you ask me. She looks like she doesn't give a f---.	**Sam Smith**. He's here to stay.	**Sam Smith**. I think he's going to open the door for other things that are real. Record companies will go, "We want a soulful singer with a piano!" Like, "Really? It doesn't have to be all synthed out and EDM? Nice!"

BEYONCE: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; HOZIER: STEFANIA D'ALESSANDRO/GETTY IMAGES; SMITH: BRAD BARKET/GETTY IMAGES

Illustrations by RICHARD PEREZ

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CATEGORIES	**THE ARTIST** *His work has brought him both cred and commercial success*	**THE PRODUCER** *A much-lauded studio force with a long string of singles*	**THE SONGWRITER** *One of the most proven—and legendary—industry hitmakers*
Best Alternative Music Album	I would say **alt-J**. I like quite a few of their songs.... Enough to vote for them. I like Jack White even though I don't really listen to his new record. St. Vincent is cool, but not as singularly compelling this year as alt-J.	I thought this category was a little weak. Everybody loves Jack White, but I think **St. Vincent** hasn't had nearly the shine that he has. Maybe it's her time to be recognized.	**St. Vincent** is a very cool and interesting artist, you kind of wonder what she'll do next and how she could f--- up a pop song (in a good way!) and go more mass appeal.
Best Pop Vocal Album	This is utterly easy. It's **Miley**. She's funny and smart and crazy as f---. Hopefully she wins and shows up and does something outrageous.	This one always seems like a category they don't need. I'm a big **Katy Perry** fan. I like *Prism* a lot. I think Ariana Grande's record is strong too. And Sam Smith's. Coldplay is great, but it's not a pop vocal album.	Let's not even think twice about that s---. Congratulations, **Sam Smith**! You walk away with that one. There was some good stuff in Miley's album. But Sam brought it back to real, not overproduced, soulful, simple, great vocals.
Best Rock Album	Let's give it to **Tom Petty**. I love Tom Petty—he's a cool guy and he stands for a lot of cool stuff. If he hasn't already won 20 Grammys, he could win another one and it'd be fine by me.	*Morning Phase*, by **Beck**. There's a handful of dudes who can't do anything wrong, and he's in that category for me. He's able to make it new and do it really well.	I'd have to go with **Beck**, who still manages to keep making interesting albums.
Best Rap Album	I've heard some of the Childish Gambino, and I liked it. But **Schoolboy Q** seemed like the most fun and the stupidest and the most partying of all the ones in the category. I always go with the people who are willing to party and have fun. I think the Grammys need that.	I'm going to be controversial here and say **Iggy Azalea**. Look, I've spent a lot of time in Australia, and Australian white people are way whiter than American white people. They put extra mayonnaise on everything. So there's something interesting about this girl from Australia dominating the hip-hop world.	Skip! [*Laughs*]
Best Pop Duo/Group Performance	Dang. I would go with **"Fancy."** Of all these songs, I think I've heard that one enough to get into it. Some of the other ones I like, but I don't think I've accidentally liked them as much as **Iggy Azalea**.	I gotta go with **Katy Perry** here. **"Dark Horse"** is one of my favorite tracks of the year. And it's a freaking shame it isn't up for Song of the Year. Booooo!	I'd go for **A Great Big World's "Say Something."** It's simple and beautiful and well sung. And I love that Christina [Aguilera] is on it, but she's not overpowering them. She just rode in the backseat and added a nice thing to it.

ST. VINCENT: SHIRLAINE FORREST/GETTY IMAGES; CYRUS: VENTURELLI/WIREIMAGE.COM; BECK: KATY WINN/AP IMAGES; SCHOOLBOY Q: ILYA S. SAVENOK/GETTY IMAGES; AZALEA: ALEXANDER TAMARGO/GETTY IMAGES; PERRY: BRADLEY KANARIS/GETTY IMAGES.COM

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You may not know this man's face. But we promise you know his music.†

FROM COMMERCIALS TO CATWALKS—AND NOW THE GRAMMY BALLOT—"TAKE ME TO CHURCH" IS SPREADING THE GOSPEL OF **HOZIER** TO THE WORLD. BY ADAM MARKOVITZ

YOU CAN'T HEAR A SONG LIKE "TAKE ME TO CHURCH"— a poetic hymn about sex and religion and "deathless death"—without getting ideas about the guy who wrote it. He sounds brooding. He might be a philosopher. He's probably some kind of Yeats–meets–Van Morrison type who wanders the windy moors with a guitar in one hand and a torn-up Bible in the other.

So it's a little surprising to learn how Andrew Hozier-Byrne, the Irish musician known simply as Hozier to the millions of fans who've pushed his song up to No. 2 on the Hot 100, is spending his free days right now. "I'm a big fan of [Adult Swim's] *Rick and Morty* at the moment," says the singer, 24, in his chipper brogue. "Or I'll just be playing a bit of *Mario Kart* or curling up with a PlayStation 4, trying to catch up with *The Last of Us*. It's awesome."

He's earned the right to be upbeat—and have a little downtime between tour dates. In addition to selling over a million copies, "Church" has been nominated for a Grammy in the Song of the Year category, putting Hozier on a ticket next to the likes of Taylor Swift and Sam Smith. On the phone from his home in Dublin, the singer talked to EW about climbing the charts, sharing seat space with Meryl Streep, hanging with Ed Sheeran—and his plan to make 2015 even better. (Hint: It involves hummus. We swear.)

†And it may have made you cry.

Andrew Hozier-Byrne
at the Gorge
in George, Wash.

(Clockwise from top left) Hozier with Taylor Swift, Ed Sheeran, and Ariana Grande at the Victoria's Secret Fashion Show; performing on *SNL* in October; a still from the "Take Me to Church" music video

REASON TO BELIEVE

"Take Me to Church" has racked up some 160 million spins on Spotify and more than 75 million YouTube views for its video (not to mention scoring a spot in a LeBron James Beats by Dre ad). But its subject matter is hardly typical of global pop smashes: The lyrics address Hozier's lifelong struggle with his Catholic upbringing. "I was probably just an angry kid who wanted something to be angry at. But in a lot of ways it just never sat right with me," he says. "The church has provided society a justification for treating women unequally and treating homosexuals as if they have something wrong with them." That frustration also inspired the song's black-and-white video about two gay men running from persecution. Still, he doesn't consider himself an atheist. "I don't want the song to be considered an attack against faith itself," he says, "because faith is very different from the doctrine of man."

BIRTH OF A NOMINATION

"Take Me to Church" had already become a bona fide phenomenon when it was nominated for Song of the Year. Even so, the honor came as a shock: "It's like, Whoa! They can't take that back. Grammy-nominated artist forever, regardless of what happens."

AWKWARD STAGES

Growing up, Hozier dreamed of being a doctor or an actor. "I was kind of class clown-y," he remembers. Then he discovered Tom Waits, and music became his passion. It even led to a brief ill-fated fling with musical theater when he played Curly in a high school production of *Oklahoma!* The role required a passionate kiss, followed by the line "That's about as much as a man can stand in public!" But, he recalls, "I was stiff as a board.... It was the most awkward, quick peck, with no eye contact. I actually remember somebody in the audience laughing out loud. If anything bad happens now, I can just look back and go, 'It wasn't that bad.'"

STREEP CLUB

When "Church" started its ascent last year, Hozier had trouble adjusting to life in the spotlight. "At first it was incredibly stressful. I was not ready for it. Straight up. I had never been on TV, not really, and then one of my first times I'm doing the David Letterman show and I'm freaking *balls*," he says with a laugh. "Sorry, that's a rather crude way of saying it." He's more comfortable now (you may have spotted him sharing the runway with Taylor Swift, Ed Sheeran, and assorted Angels at the Victoria's Secret Fashion Show in December), but he readily admits that he still gets starstruck. "It is as surreal as you think it would be," he says. "It's the difference of a few months and then *boom*, you're sitting on a couch with Meryl Streep and James McAvoy."

THE TOURING TEST

Hozier plans to continue his global tour supporting his self-titled debut for most of 2015—which doesn't necessarily mean he'll see much of the world. "We stopped in Cleveland with the intention of going to the Rock and Roll Hall of Fame. But then everyone just slept a good 16 hours in the hotel, and we woke up like, 'Oh, it's closed.'" Still, his main resolution for 2015 is to "tour better"—starting with his diet. "It's usually horrendous, either pizza or a burger from a truck stop," he says. "But this year we'll be decking the bus out with hummus." ■

(PREVIOUS SPREAD: STEVEN DEWALL/REDFERNS VIA GETTY IMAGES; (THIS PAGE): FASHION SHOW: MIKE MARSLAND/WIREIMAGE; SNL: DANA EDELSON/NBC/NBCU PHOTO BANK VIA GETTY IMAGES

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3 Rounds WITH

Workaholics

Blake Anderson, Adam DeVine, and Anders Holm photographed at Black on Jan. 15, 2015, in Hollywood

***Blake Anderson**, **Adam DeVine**, and **Anders Holm** have made a career out of playing workplace slacksters on their Comedy Central series. In real life, the three amigos blaze through projects with the clear-eyed focus of bros who've never touched the ganja.*

BY **KEITH STASKIEWICZ** • PHOTOGRAPHS BY **JUSTIN COIT**

THE TITLE OF THEIR SHOW is meant to be ironic—or at the least a portmanteau of "working" and "alcoholics"—but the three stars of Comedy Central's *Workaholics* show up late at night and sober, having just pulled a double shift. We're on the patio of Hollywood's Black bar, and the boys are relaxing after a grueling day of shooting a fifth season, which premiered Jan. 14. Adam DeVine, 31, Blake Anderson, 30, and Anders Holm, 33, play Adam, Blake, and Anders: three inveterate bros who have mastered the art of underachievement. But these comedians aren't slackers, pursuing individual careers with spots on shows such as *Parks and Recreation* and *The Mindy Project* and in films like *Pitch Perfect* and *The Interview*, all while working on an as-yet-untitled script with Seth Rogen and Evan Goldberg. We grabbed beers with the guys—a drop in the bucket that is their livers—and talked about the same thing anyone ever talks about: work.

Round 1

Saint Archer IPA

ENTERTAINMENT WEEKLY *It's 10 p.m., and you guys have been filming for the past 13 hours. Are you almost done with this season?*

ADAM DEVINE We're so close.

BLAKE ANDERSON Our last day is Friday of next week. I can taste it.

ADAM But we also produce the show, so we'll be editing for the next month and a half. It's way less strenuous, a lot of me going, "My neck fat is too fat."

It seems like each season you guys have been getting...

BLAKE Fatter?

Bigger. In scope and popularity, that is.

BLAKE Two nights ago I watched an episode from season 1, and I'm proud of where we are today. We really have grown into a cool show that does whatever the hell it wants and it feels, I hope, slightly organic.

ADAM We're like a batch of weed that grows underneath a freeway overpass. You find it when you're 16 years old and you roll it up and you think, "This is going to give me a headache," but then you smoke it and it doesn't. That's us.

ANDERS HOLM That's beautiful.

That's an oddly specific analogy.

ADAM That actually happened to me. Wild weed. We hung it in my buddy's mom's shed and dried it and smoked it. It 100 percent gave us horrible headaches, but it made us feel high.

ANDERS Maybe that wasn't weed.

ADAM We didn't have Judd Apatow to bless us when we started, or Amy Poehler, like the *Broad City* girls. So we had to build it up. This season we were lucky enough to have Ben Stiller play our landlord and Jack Black will play my dad.

You guys were really some of the first to make the jump from YouTube comedy to a TV show. Those old clips are still up there. Do you ever binge-watch them?

ADAM I feel like me and Kyle [Newacheck] are the most nostalgic. Maybe every six months or so one of us will come in and say, "I stayed up until five in the morning watching the old vids."

ANDERS We never had a big breakout viral video.

ADAM We really concentrated on doing stories because we really wanted to do TV and movies, when a lot of the viral videos were funny cats.

The house in Van Nuys where you film the show, a couple of you lived there at one time, right?

ANDERS I didn't because I had a girlfriend who loved me. We're talking sex almost every week.

ADAM Your life ruled at that point. Blake and I were in that house for two to three years.

ANDERS Does it seem like set now or does it seem like the place where you live?

ADAM It feels like set. We had a rat problem when we moved in. We set traps and stayed up drinking beers and you'd hear

"We're like a batch of weed that grows underneath a freeway overpass. You think, 'This is going to give me a headache,' but then you smoke it and it doesn't."

—ADAM DEVINE

GROOMING: SYDNEY ZIBRAK/THE WALL GROUP

them go, "Pah pah pah pah," like gunfire in the jungle. They would come in our kitchen and I'd spray Windex at them and hit them with brooms.

In last season's finale, you guys kill hundreds of rats in a bloody spree. Was that revenge?

BLAKE That was very much a retelling of that.

ADAM People were like, "Oh my God, that's so disgusting!" But it was a battlefield in that house.

You should have gotten a cat. Then you could have killed the rats and gone viral.

BLAKE We got a cat, but the rats killed the cat. Stuck its head on a stake as a warning.

Round 2

Stella Artois

What do you guys smoke and drink on camera?

ANDERS Nonalcoholic beer and this fake weed called Ecstasy.

BLAKE It's harsh, man.

ANDERS But you tell that to the fans and they're going to light your magazine on fire. They're not going to believe you.

BLAKE We're not Seth Rogen, man. We can't handle it.

ADAM Seth's helping us produce a movie, and he's so good at smoking weed and still having his wits about him.

BLAKE But to be fair, Seth had dreadlocks in high school. This dude is a f---ing pro.

ANDERS He has THC in his DNA.

You guys clearly work harder than your fictional counterparts.

ANDERS Look at our eyeballs! Just look at our eyeballs.

Since you're playing professional slackers, when you procrastinate, it's still kinda like working.

ADAM That's how we rationalize it.

ANDERS We hear nightmares from other writers' rooms where you don't talk unless you have a great idea that will move the day forward. That sucks.

ADAM A lot of times someone will tell a dumb old story from high school and we're like, "You went to jail and then that happened? We can do something like that."

BLAKE A lot of room bits make it to the show. Like, "Oh, Adam can deep-throat a whole kielbasa? Let's put that in the show."

ANDERS And porno. Porno has actually shown up a lot of times.

They say, "Write what you know."

"Our characters aren't out to make it big or start a jeans company."
—ANDERS HOLM

Round 3

(More) Stella Artois

You three have a really solid comedic dynamic. How did you fine-tune it?

ADAM This is how we interact with each other. We just took our personalities and amplified them.

ANDERS [*Points to Adam*] Green light, [*points to Blake*] yellow light, [*points to self*] red light. He's all, "Go!" I'm like, "Well, hold on a minute," and Blake's [*high, scratchy voice*], "Guys, chill out!"

BLAKE That's not my voice.

ADAM He's doing a great impression.

It's very similar to the Three Stooges. Anders is Moe, Adam is Curly, and Blake even has Larry's hair.

ANDERS [*Feigning ignorance*] Who were they?

ADAM Never heard of them.

I think Iggy Pop was their leader.

ADAM The thing is, we didn't truly think of that. We didn't sit down and say, "You're the go guy, you're the red guy, you're Larry." It took an interview five seasons in to even realize it.

Even as you continue on Workaholics, *you're also all off doing your own projects. Adam has* Pitch Perfect 2 *coming out, Anders was in* Top Five *and* The Interview, *and Blake was just in the premiere of* Parks and Recreation. *How do you decide what you do by yourselves and what you do as a package deal?*

ADAM We're not the bosses of each other. We want to work together for as long as it makes sense.

ANDERS The coolest thing is that we always have us. We can go work on other stuff and that'll be fun, but we know we can make stuff together and it will be satisfying.

ADAM Our fallback is working with other people. Plan A is for us to do *Workaholics* for as long as it makes sense to do *Workaholics*. Then go on and do movies and other TV shows and just create stuff, and build our careers together.

ANDERS What I love about our show is the relatability of a s---ty job out of college, where your sights aren't that high; you're not out to conquer the world. You're just trying to make it to the next day and get down to your basic desires, which is get drunk, meet a girl, have fun. Our characters aren't out to make it big or start a jeans company.

ADAM Well, in season 8 we start a denim company.

ANDERS Nine-pocket jeans. Nobody's doing nine pockets. ■

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The Oscars

2015 Viewer's Guide

WILL *BIRDMAN* BEAT *BOYHOOD*? CAN JULIANNE MOORE FINALLY TAKE HOME THE PRIZE? IS MICHAEL KEATON A LOCK FOR BEST ACTOR? **EW TAKES YOU DEEP INSIDE THIS YEAR'S ACADEMY AWARD NOMINATIONS** TO HELP YOU SEPARATE THE FRONT-RUNNERS FROM THE SLEEPERS AND ENSURE THAT YOU'RE THE SMARTEST PERSON IN FRONT OF YOUR FLAT-SCREEN ON FEB. 22, THE MOST GLAMOROUS NIGHT OF THE YEAR. ★

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PICTURE NOMINEES

- AMERICAN SNIPER
- BIRDMAN
- BOYHOOD
- THE GRAND BUDAPEST HOTEL
- THE IMITATION GAME
- SELMA
- THE THEORY OF EVERYTHING
- WHIPLASH

Best Picture

and Best Director

DIRECTOR NOMINEES

- **WES ANDERSON** *The Grand Budapest Hotel*
- **ALEJANDRO G. IÑÁRRITU** *Birdman*
- **RICHARD LINKLATER** *Boyhood*
- **BENNETT MILLER** *Foxcatcher*
- **MORTEN TYLDUM** *The Imitation Game*

Lorelei Linklater, Ethan Hawke, Richard Linklater, and Ellar Coltrane in 2006

THE FRONT-RUNNER

Boyhood

Richard Linklater's 12-year exploration of childhood is perhaps the most personal film ever nominated for Best Picture. Linklater involved the entire cast and crew in this story of a boy (Ellar Coltrane) growing up with divorced parents (Patricia Arquette, Ethan Hawke) and struggling with his mother's remarriages and his own search for self. For Arquette, the film reflects her real-life experiences as both a child and a parent. "I see my dad a lot in Ethan's performance," she says, "moments of myself in Ethan's performance, moments of myself in Ellar." So, apparently, do Academy voters. —NICOLE SPERLING

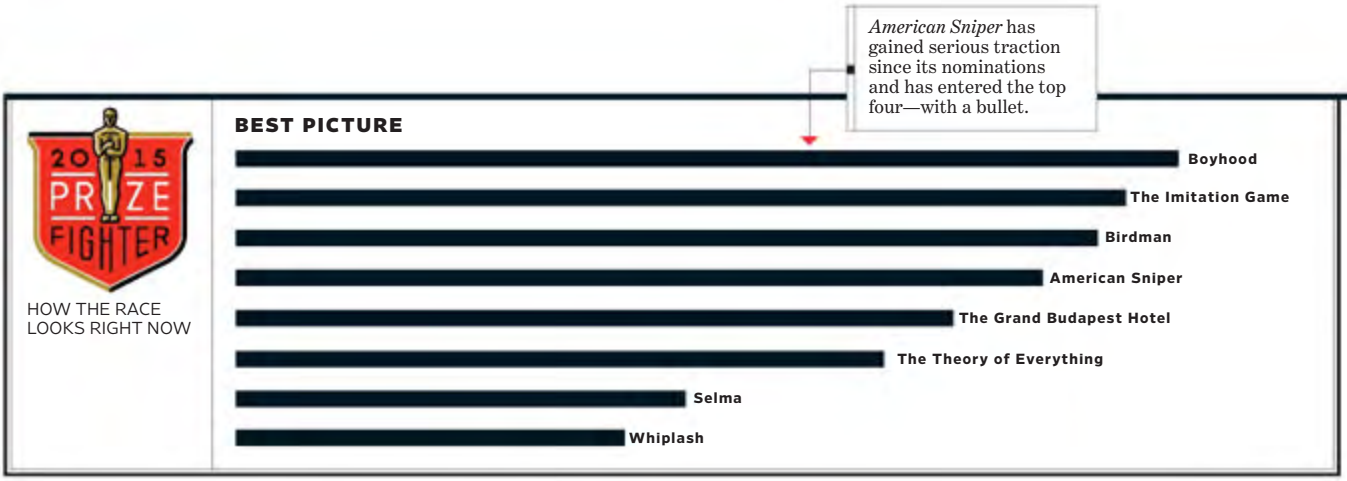
Best Director

RICHARD LINKLATER

AGE
54

OSCAR PAST
2 Noms **0** Wins

FUN FACT
In 2011 Linklater's house burned down. When funding on *Boyhood* was delayed, he loaned himself the insurance money to pay for shooting.



Michael Keaton and Alejandro G. Iñárritu

Birdman

For a director who loves skipping all over chronology (*Amores Perros*) and geography (*Babel*), Iñárritu's latest is surprisingly specific in its time and place. Unspooling in and around a Broadway theater over a series of unbroken, real-time shots, the gonzo backstage comedy-drama about a former star (Michael Keaton) looking for redemption is a tour-de-force tightrope walk of outrageously ambitious filmmaking. "Everything is demanding with Alejandro," says Keaton. "He's a perfectionist and detail-oriented and constantly striving for more and more and picking apart things." —KEITH STASKIEWICZ

Best Director

ALEJANDRO G. IÑÁRRITU

AGE	OSCAR PAST
51	**2** Noms **0** Wins

FUN FACT

If Iñárritu wins Best Director, he will do so on the heels of his close friend Alfonso Cuarón, who won this category last year for his existential space drama, *Gravity*.

THE THEORY OF EVERYTHING

"The film is the story behind the icon," says Eddie Redmayne, who in *The Theory of Everything* plays Stephen Hawking, the theoretical physicist who was diagnosed with ALS in 1963. While the movie pays tribute to Hawking's achievements, it is at heart a love story powered by the pas de deux between Redmayne and Felicity Jones (who plays Jane, Hawking's first wife). Their delicate, detailed performances are enhanced by Anthony McCarten's unsentimental screenplay and the sure-footed direction of James Marsh, who won the 2008 Best Documentary Oscar for *Man on Wire*. "James allowed a complete freedom, which meant that everyone's ideas were available," Redmayne says. "But he had this incredibly strong hand as well." —CLARK COLLIS

Felicity Jones and Eddie Redmayne

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/ PAST DIRECTOR WINNERS / 2013 Alfonso Cuarón • 2012 Ang Lee • 2011 MIchel Hazanavicius • 2010 Tom Hooper • 2009 Kathryn Bigelow

Tom Wilkinson and David Oyelowo

Selma

When director Ava DuVernay set out to make *Selma*, she approached it with a deep distate for biopics that simplify history. "It feels like medicine," she says. "I wanted to deconstruct the genre and address all the things I don't like about it." Rather than attempting to chronicle the entire life of Martin Luther King Jr. (David Oyelowo), she and screenwriter Paul Webb focused on three months in 1965 when King was pushing for passage of voter-rights legislation amid upheaval. The resulting film is less about a man and more about a movement, and a biopic that illuminates King's own uncertainties. "These were things we felt we had to incorporate," Oyelowo says, "for ourselves and for the audience." —NICOLE SPERLING

Bradley Cooper

American Sniper

Director Clint Eastwood's biopic blowup of Chris Kyle's best-selling autobiography presents one soldier's battle on two fronts. Starring Bradley Cooper as the decorated Navy SEAL, it provides a gritty procedural of Kyle's superhuman prowess with a rifle, earning him distinction as the deadliest gunman in American military history. Interspersed with the action, however, is a human story. *American Sniper* showcases the post-traumatic stress facing a husband and father who's unsure what to do when the shooting stops. "It's not just about one soldier at war," says Cooper. "We made the movie to put a lamp onto the family. The war is not just what he goes through. It's the journey his family goes on as well." —CHRIS LEE

BEST PICTURE

BY THE NUMBERS

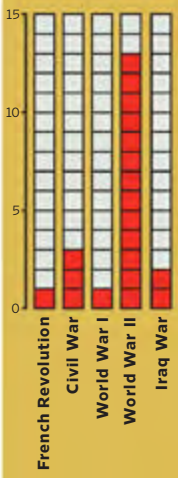
(SINCE 1990)

22

Number of war films nominated

27%
Percentage of nominated war movies that have won

Best Picture nominees, by war



Ralph Fiennes and Wes Anderson

THE GRAND BUDAPEST HOTEL

This glorious Euro-paean is a bit like the confections its characters use to smuggle prison-break tools: The exterior looks delicious, but take a bite and you might chip a tooth on something hard. Tipping his hat to Ernst Lubitsch, Wes Anderson teases out fascistic historical undertones while never dulling this rollicking tale of Gustave H. (Ralph Fiennes) and his lobby boy (Tony Revolori). Anderson re-created a period Europe by inventing one. "Half the city we filmed in was in Germany, half was in Poland, and 20 minutes south was the Czech Republic," he says. "We were at the intersection of three countries that we were trying to simulate."

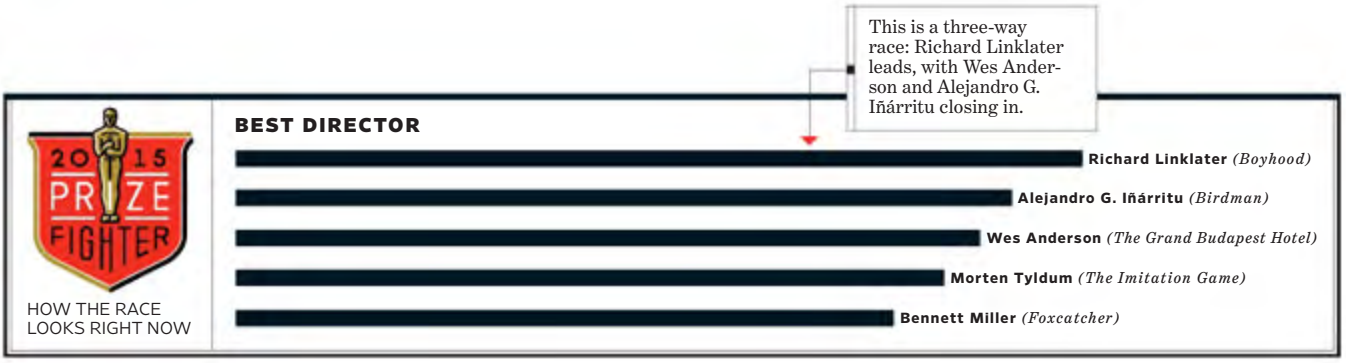
—KEITH STASKIEWICZ

Best Director

WES ANDERSON

AGE	OSCAR PAST
45	**3** Noms **0** Wins

FUN FACT
Anderson wanted to film in an actual hotel, but after months of research, he couldn't find one that would be suitable. So they built the Grand Budapest inside a defunct German department store.



Benedict Cumberbatch and Morten Tyldum

The Imitation Game

After breaking box office records in his native Norway with the 2011 thriller *Headhunters*, Morten Tyldum was bombarded with action and superhero scripts. But it was a small biopic about genius mathematician/Nazi-code breaker Alan Turing (Benedict Cumberbatch) that grabbed his attention. "I started reading about Turing and I got a little obsessed," he says. "It's a tribute to how important it is to have people who don't think normally." That applies to Tyldum, Cumberbatch says: "He's a wonderful director who was often over-caffeinated and his English was sometimes simplified, but he always knew what he wanted." —STEPHAN LEE

Best Director
MORTEN TYLDUM

AGE
47

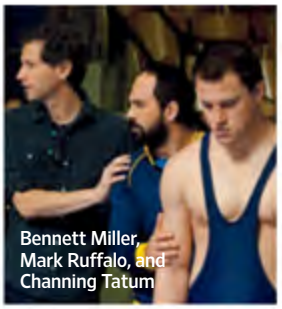
OSCAR PAST
0 Noms
0 Wins

FUN FACT
Tyldum is the first Norwegian to be nominated for Best Director. Only two Norwegian films have won an Academy Award: Thor Heyerdahl's documentary feature *Kon-Tiki* in 1951 and Torill Kove's animated short *The Danish Poet* in 2007.

WHIPLASH

The classic advice to any writer is "Write what you know." And when Damien Chazelle dug into his own traumatic music-school experiences for *Whiplash*, he discovered his wounds were still raw. "This was the most personal thing I'd ever written, and I put it in a drawer for a while," the filmmaker says. "I was almost embarrassed to show it because it seemed like exposing a part of myself that I didn't really want exposed." Lucky for the world, he did. Because beyond the madness of J.K. Simmons' tyrannical music teacher is a potent philosophical debate about the pursuit and price of greatness—one that Chazelle can now speak to with authority.
—JEFF LABRECQUE

J.K. Simmons and Miles Teller


Bennett Miller, Mark Ruffalo, and Channing Tatum

Best Director
BENNETT MILLER

AGE
48

OSCAR PAST
1 Nom **0** Wins

FUN FACT
Miller and *Foxcatcher* coscreenwriter Dan Futterman, also nominated this year, were honored for their work on *Capote*. They've known each other since meeting in junior high.

Like Truman Capote, the subject of the 2005 film that earned him his first Best Director nod, Bennett Miller is fascinated by the creative space between fact and fiction. So it's no surprise that he was drawn to the real-life story behind *Foxcatcher*: Philanthropist John du Pont (Steve Carell) ensnares wrestling brothers Dave and Mark Schultz (Mark Ruffalo and Channing Tatum) in his warped universe and ends up killing one of them. Miller created an unnerving set for his actors to elicit from them a discomfort that would translate on screen. And he admits his version of events takes liberties. "There is a poetic license that is taken while telling the story," he says. "There is a means towards the truth, even if the medium itself is somewhat imagined." —JEFF LABRECQUE

THE IMITATION GAME: JACK ENGLISH; *FOXCATCHER*: SCOTT GARFIELD; *WHIPLASH*: DANIEL MCFADDEN

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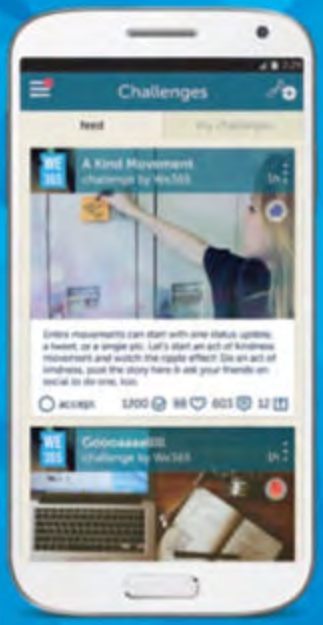
accepts 13 10 9 0



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Best Actress

THE NOMINEES

- **MARION COTILLARD**
  Two Days, One Night
- **FELICITY JONES**
  The Theory of Everything
- **JULIANNE MOORE**
  Still Alice
- **ROSAMUND PIKE**
  Gone Girl
- **REESE WITHERSPOON**
  Wild

THE FRONT-RUNNER

JULIANNE MOORE

STARRING IN	AGE
STILL ALICE	**54**

OSCAR PAST	FUN FACT
4 Noms **0** Wins	Moore personally recruited Alec Baldwin to play her research-biologist husband in *Still Alice* after working with him on *30 Rock*.

It seems astonishing that after 20-plus years of delivering stellar work, Julianne Moore can always find new ways to surprise us. And yet that's just what she does in *Still Alice*, playing a linguistics professor diagnosed with early-onset Alzheimer's. Often she conveys soul-wrenching emotion with little more than a single expression. "Julianne always knew exactly what color to show in every scene, what degree of deterioration, anger, vulnerability," says codirector Richard Glatzer. Though the disorder gradually takes its toll on Alice, Moore gracefully guides her through a series of tender triumphs. Says Glatzer: "She really runs the gamut in this film in the most realistic way possible." —NINA TERRERO

THE QUIET STORM

FELICITY JONES

STARRING IN
THE THEORY OF EVERYTHING

AGE
31

OSCAR PAST
0 Noms
0 Wins

FUN FACT
As a youth, Jones spent 10 years voicing a character on BBC radio's *The Archers*, a long-running rural soap. In 1989, future Oscar winner Judi Dench made a special guest appearance on the show.

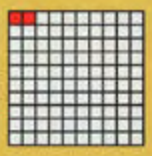
Felicity Jones may have the less physically demanding—and less attention-grabbing—of the two lead roles in *The Theory of Everything*, but that doesn't mean her task was any less formidable. As Jane Hawking, the first wife and caregiver of theoretical physicist Stephen Hawking (Eddie Redmayne), she spends much of the movie interacting with a character who, stricken with ALS, can no longer move or speak. Far from a two-dimensional martyr, Jones' Jane is a feisty, self-possessed woman who changes as the nature of her relationship with Stephen evolves. "She definitely had the harder job," says Redmayne. "I think she's staggering. Her work continually blew me away." —CLARK COLLIS

BEST ACTRESS

BY THE NUMBERS

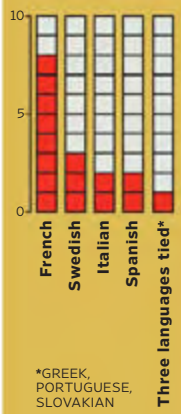
(SINCE 1927–28)

18
Nominated foreign-language roles



2%
Percentage of winners who won for foreign-language films

Top languages spoken by foreign-language nominees



*GREEK, PORTUGUESE, SLOVAKIAN

THE RESURGENT

Reese Witherspoon

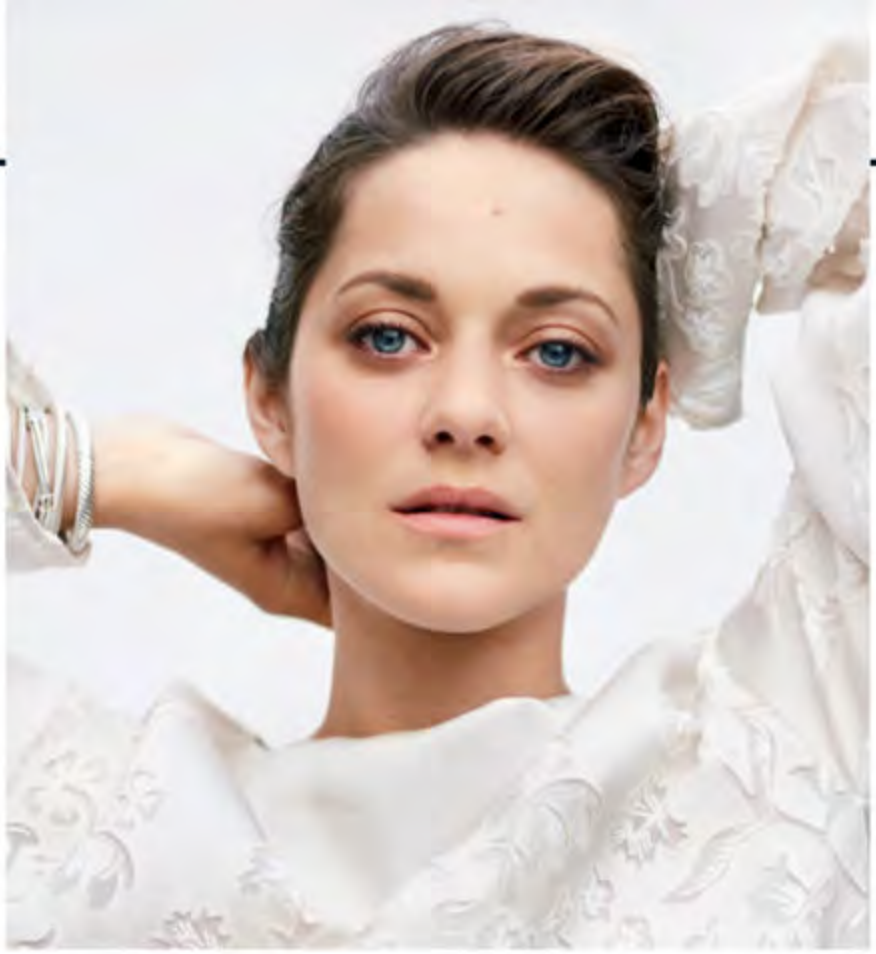
STARRING IN
WILD

AGE
38

OSCAR PAST
1 Nom **1** Win

FUN FACT
Of the past 10 Best Actress winners, five (including Witherspoon herself for *Walk the Line*) played real-life women.

For most of *Wild*, Reese Witherspoon is the only actor on camera—which made for a pretty stripped-down shoot in the great outdoors. "There's literally one man and a camera and [director] Jean-Marc Vallée," she told EW last year. "You have to clear the set 360 degrees. But you lose your self-awareness because the camera's just around you all the time. It almost felt like a documentary." The bare-bones approach helped Witherspoon tap into the raw emotion of her character, Cheryl Strayed, a woman so shattered over the death of her mother that she attempts to find herself by hiking 1,100 miles through the Pacific Northwest. Bold, raw, and fully in command, Witherspoon gives a performance that pierces the heart. —TIM STACK



THE ENIGMA

ROSAMUND PIKE

STARRING IN	AGE
GONE GIRL	**35**

OSCAR PAST	FUN FACT
0 Noms **0** Wins	Pike modeled her performance, in part, on Carolyn Bessette-Kennedy, wife of John F. Kennedy Jr.; they died in a 1999 plane crash.

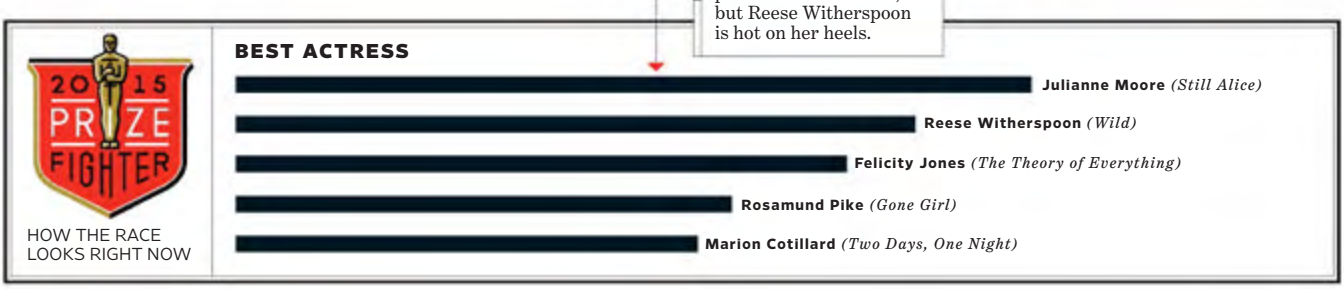
As Amazing Amy, an embittered wife who goes missing on her fifth wedding anniversary in director David Fincher's venomous literary adaptation, Rosamund Pike faced a tricky mandate: She had to inspire pity—Amy's disappearance becomes a national cause célèbre—before curdling audience sympathies into outrage. Given Pike's low profile on this side of the Atlantic, viewers weren't prepared for this Oxford grad's brand of hell-hath-no-fury. "Roz has been doing great work, but she still has some secrets," says Ben Affleck, her onscreen husband. Pike calls her character "complicated," noting: "There's a line in the book that 'complicated' is code for 'bitch.'" —CHRIS LEE

THE EXPRESSIONIST

Marion Cotillard

STARRING IN	AGE	OSCAR PAST	FUN FACT
TWO DAYS, ONE NIGHT	**39**	**1** Nom **1** Win	Cotillard is the eighth Best Actress nominee for a French-speaking role, the most foreign-language representation in any acting category. The most recent was Emmanuelle Riva for 2012's *Amour*.

Two Days, One Night is about a woman who is laid off and asks each of her co-workers, one by one, to help get her job back. The plot is so elegantly simple that it took Marion Cotillard a moment to fully appreciate it. "When I read the script a second time I saw all the little beautiful details in her journey," she says. The character's fight for her job enlightened Cotillard about her own profession. "To understand more about who we are and the spirit within us, that's why I do my work," she says. This particular work—her performance is a geyser of emotion, climaxing with a perfect realist note of hardscrabble uplift—is an example of why the actress is never jobless. —JOE McGOVERN



(PREVIOUS SPREAD) DRIU & TIAGO/FIGAROPHOTO/CONTOUR BY GETTY IMAGES; (THIS SPREAD) JONES: ETHAN HILL/REDUX; WITHERSPOON: © THOMAS WHITESIDE/TRUNK; COTILLARD: © THOMAS WHITESIDE/TRUNK; PIKE: MERRICK MORTON

THE NOMINEES

- **STEVE CARELL** *Foxcatcher*
- **BRADLEY COOPER** *American Sniper*
- **BENEDICT CUMBERBATCH** *The Imitation Game*
- **MICHAEL KEATON** *Birdman*
- **EDDIE REDMAYNE** *The Theory of Everything*

Best Actor

/ PAST WINNERS /

THE FRONT-RUNNER

Michael Keaton

STARRING IN
BIRDMAN

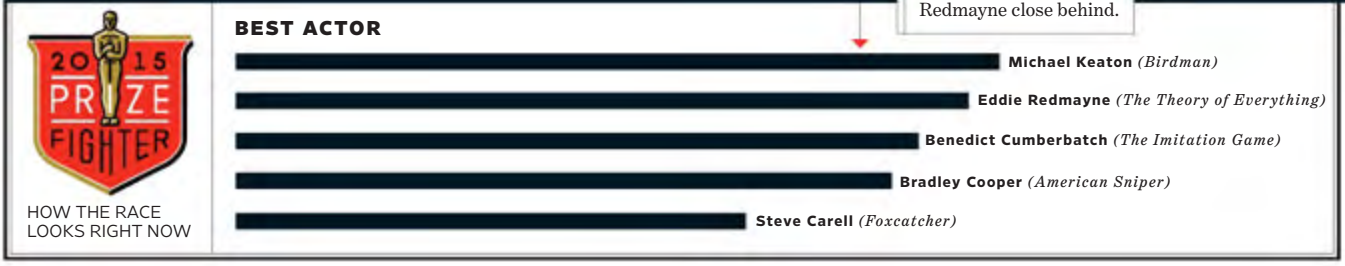
AGE
63

OSCAR PAST
0 Noms **0** Wins

FUN FACT
If he wins, he'll be the third Keaton with an Oscar (after Buster and Diane). He'll also be the third Batman actor to win an Oscar, joining George Clooney and Christian Bale. Come on, Val Kilmer, get with the program!

You could say Michael Keaton made the role of Riggan Thomson his own if it hadn't belonged to him from the very start. Keaton gives a frenetic, kitchen-sink performance as the washed-up movie star and former superhero portrayer who's hell-bent on rebranding himself as a legitimate stage actor. In complex scenes of grueling length, the actor who once was Batman delivers lines with the same syncopated percussiveness as the film's jazz-drum soundtrack. It's a technical feat and an artistic one. "I can't imagine I'll do another film that was in as much detail as this one," says Keaton. "This was as specific and meticulous and painstaking as any." —KEITH STASKIEWICZ

Photograph by **ART STREIBER**



THE RISING STAR

Eddie Redmayne

STARRING IN
THE THEORY OF EVERYTHING

AGE
33

OSCAR PAST
0 Noms **0** Wins

FUN FACT
In his trailer, Redmayne kept the famous photograph of Albert Einstein sticking out his tongue to serve as inspiration. And he had a run-in (sort of) with a fellow future nominee while shooting at Britain's prestigious Harrow School. Emblazoned on the board of Harrow's award-winning pupils was the name "B. Cumberbatch." Yet another coincidence: Benedict Cumberbatch played Hawking in a 2004 BBC TV movie.

As Stephen Hawking, Eddie Redmayne captures the renowned physicist's deterioration from ALS with meticulous care. From Hawking's early, almost-imperceptible symptoms to his ultimate paralysis and confinement to a wheelchair, the British actor performs every physical change with precision. But that masterful bit of acting would mean little if Redmayne weren't equally adept at conveying Hawking's dazzling mental vibrancy through little more than a mischievous smile or twinkling eye. "I hope people leave the cinema realizing you've just got to take everything you can out of every day," says Redmayne. Sounds like the stuff of which Oscar speeches are made. —CLARK COLLIS

THE DEPTH CHARGE

STEVE CARELL

STARRING IN
FOXCATCHER

AGE
52

OSCAR PAST
0 Noms
0 Wins

FUN FACT
Carell spent five months in preproduction with Oscar-winning makeup designer Bill Corso developing du Pont's look.

For an actor generally regarded as one of the nicest people in the business, playing squirrelly John du Pont sometimes felt like punishment to Steve Carell. He ate by himself and avoided his costars, a social exile reinforced by the reflection he glimpsed in the crew's eyes. "People just naturally weren't inclined to be around me based on how I looked," he says, referring to the ghastly prosthetic nose and teeth he wore. That sense of isolation allowed Carell to internalize a rich man's narcissism and a mama's boy's insecurity. A different actor might have gone bigger and louder, but Carell nailed du Pont's misery right on the nose. —JEFF LABRECQUE

REDMAYNE: CHRIS PIZZELLO/INVISION/AP; CARELL: KIRK MCKOY/CONTOUR BY GETTY IMAGES

THE SHARPSHOOTER

Bradley Cooper

STARRING IN	AGE	OSCAR PAST
AMERICAN SNIPER	**40**	**2** Noms **0** Wins

FUN FACT

The *Sniper* nod marks Cooper's third acting nomination in as many years. It's a three-peat achieved by only nine other men in Academy history, among them Marlon Brando, Al Pacino, and Jack Nicholson.

Bradley Cooper didn't simply inhabit his role as Chris Kyle, the most lethal marksman in U.S. military history, in *American Sniper*. *The Hangover* star went full Method, disappearing into his role for the duration of filming. "It wasn't like I asked everybody to call me Chris," he says. "But it just started to happen. I stayed in that zone and it informed everything." The actor consumed 6,000 calories per day and lifted weights to acquire Kyle's brick-house physique. "It was one one-thousandth of what the SEALS go through. But it was wonderful prep to play Chris. People treated me differently." You could say he hit the bull's-eye. —CHRIS LEE

COOPER: ROBERT ASCROFT; CUMBERBATCH: AUSTIN HARGRAVE/AUGUST

BEST ACTOR

BY THE NUMBERS

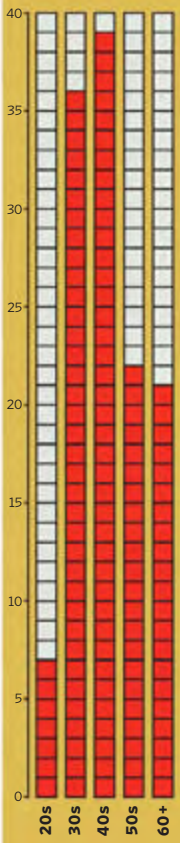
(SINCE 1990)

44

Average age of winners

52%
Percentage of wins by first-time nominees

Number of nominees by age



THE THINKER

BENEDICT CUMBERBATCH

STARRING IN	AGE
THE IMITATION GAME	**38**

OSCAR PAST	FUN FACT
0 Noms **0** Wins	**If he wins, Cumberbatch will become the fifth Best Actor nominee in history to score an Oscar for playing a gay man.**

Between Sherlock Holmes and Julian Assange, Benedict Cumberbatch has no problem playing the smartest guy in the room. But as Alan Turing, the British math whiz who cracked the Nazis' Enigma code during WWII, Cumberbatch unearths a deep well of vulnerability under the cold, often alienating intellect. "I fell in love with him," the actor says. His empathy for Turing fueled him in a devastating scene that finds Turing near death after he's been arrested and chemically castrated for being gay. "That was a big day in a shoot of many big days," Cumberbatch says. "It was very odd—the memory of what he went through, it almost possessed me. I was so aided by how much I cared for the guy." —STEPHAN LEE

THE FRONT-RUNNER

PATRICIA ARQUETTE

STARRING IN	AGE
BOYHOOD	**46**

OSCAR PAST
0 Noms
0 Wins

FUN FACT
Arquette is the first member of her family of actors (siblings include David and Rosanna) to be recognized by the Academy.

Patricia Arquette had her first child at 20, which director Richard Linklater knew when he cast her in *Boyhood*. "When I first met Rick, we talked about my son, and Rick had just had a baby," she says. "Parenthood was our top priority." As Olivia, Arquette conveys, with expert subtlety, the joy, anxiety, and heartbreak of motherhood. In her final scene, she watches her son (Ellar Coltrane) leave the nest. "It's really powerful," she says. "You grow this baby, more of your nutrients go to the kid. You're meeting their needs for so many years, and then it's so radically different all of a sudden." Not unlike watching your below-the-radar film dance in the Oscar spotlight. —NICOLE SPERLING

ENTERTAINMENT WEEKLY OSCARS 2015

THE NOMINEES

- **PATRICIA ARQUETTE** *Boyhood*
- **LAURA DERN** *Wild*
- **KEIRA KNIGHTLEY** *The Imitation Game*
- **EMMA STONE** *Birdman*
- **MERYL STREEP** *Into the Woods*

Best Supporting Actress

Photograph by **RICHARD PHIBBS**

THE TRUTH TELLER

Emma Stone

STARRING IN	AGE	OSCAR PAST
BIRDMAN	**26**	**0** Noms **0** Wins

FUN FACT
Stone is the 12th person with her surname to be nominated for an Oscar, including Sharon Stone and Oliver Stone. Four Stones have won at least once.

As Sam, the recently rehabbed and ostentatiously blasé daughter of Michael Keaton's self-absorbed star who's attempting to mount a comeback by staging a Broadway play, Emma Stone spends much of *Birdman* trying to look like she doesn't care nearly as much as she actually does. Not letting the emotional effort show was also something the actress had to get good at, considering the difficulty of shooting the film's much-discussed long scenes. "Every day was complicated," Stone has said. "Every day was hard, but it also is the best feeling ever whenever you get to the end of the day." Plus, all those rehearsals and backstage shenanigans paid off even before her nomination: Stone is starring in *Cabaret* on the Great White Way. —KEITH STASKIEWICZ

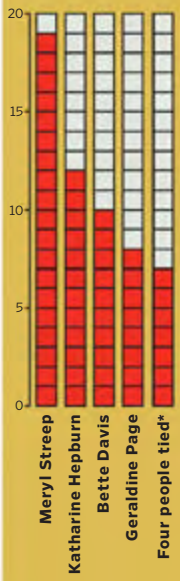
MERYL!

BY THE NUMBERS

19
Streep's total nominations

53%
Percentage of years since 1979 Streep has been nominated.

Most nominated actresses of all time



*INGRID BERGMAN, JUDI DENCH, JANE FONDA, GREER GARSON

THE SPIRIT GUIDE

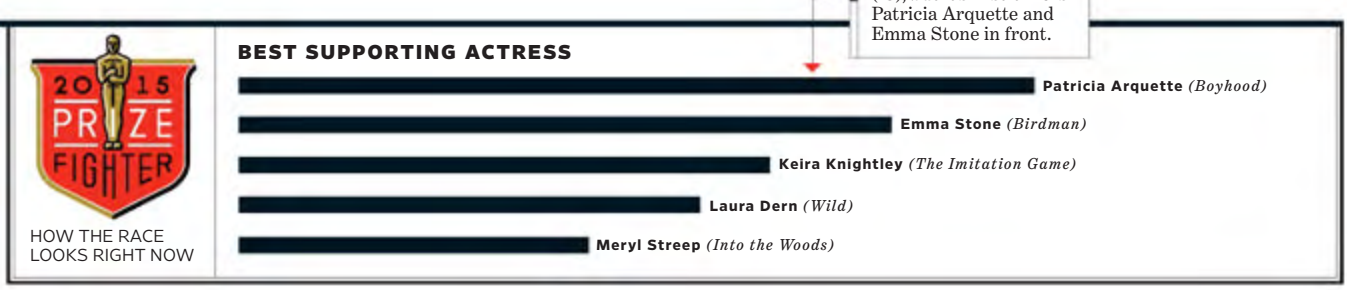
LAURA DERN

STARRING IN	AGE
WILD	**47**

OSCAR PAST	FUN FACT
1 Nom **0** Wins	Dern and her mother, Diane Ladd, made history when they were both nominated for 1991's *Rambling Rose*.

After Laura Dern signed on to play Reese Witherspoon's mother in *Wild*, she picked up Cheryl Strayed's memoir on which the movie is based. It didn't take long before she fell under its spell. "Within a page and a half of reading Cheryl's words you're madly in love," Dern says. "Your heart is cracked open and will never be the same." The actress plays Bobbi, an extraordinary woman whose death to cancer sends her grief-stricken daughter on a 1,100-mile hike on the Pacific Crest Trail. Showing utmost respect for the real Bobbi, Dern makes her a kind, strong figure of unconditional maternal love. Once you've seen her do that, your heart might never be the same either. —SARA VILKOMERSON

STONE: PAUL WETHERELL/TRUNK ARCHIVE; DERN: MAARTEN DE BOER/CONTOUR BY GETTY IMAGES



THE MAGICIAN

MERYL STREEP

STARRING IN	AGE
INTO THE WOODS	**65**

OSCAR PAST
18 Noms
3 Wins

FUN FACT
Streep is the first actress to be recognized for playing a witch in the traditional cauldrons-and-cackling sense, though at least two have ridden the supernatural wave to Oscar gold (Julie Andrews for *Mary Poppins* and Whoopi Goldberg for *Ghost*).

As a witch desperate to recapture her youth, Meryl Streep lights up this big-screen adaptation of Broadway's fairy-tale musical, demonstrating vocal chops that leave *Mamma Mia!* a distant memory. The three-time Oscar winner imbued her sorceress with both gravitas and whimsy to craft one of the film's highlight performances. She even threw in a dash of pop culture from her childhood. "It was fun to imagine what [my] witch would be like if there were little vestiges of those Disney fairy godmothers in *Cinderella*, the cartoon that I grew up on," Streep says. Bibbidi-bobbidi-boo! —MARC SNETIKER

THE INTELLIGENCE AGENT

Keira Knightley

STARRING IN	AGE	OSCAR PAST
THE IMITATION GAME	**29**	**1** Nom **0** Wins

FUN FACT
Four of this year's nominees have worked with Knightley on other films: Rosamund Pike, Mark Ruffalo, Steve Carell, and Benedict Cumberbatch.

Joan Clarke didn't just break Nazi code. As the sole woman on Alan Turing's team of cryptanalysts, she also broke glass ceilings. Keira Knightley shines in a sea of tweedy men as the pioneering Clarke, who was briefly engaged to Turing (Benedict Cumberbatch) even though she knew he was gay. "At that time, a woman was expected to get married and have babies," she says. "So getting to have a great love in a friendship sort of way and carry on with the thing that most inspired her—I understood her choice." More difficult to understand was the film's math, she says. "After about two weeks, I slammed the textbooks down and said, 'Nope—I'm going to have to fake it!' " —STEPHAN LEE

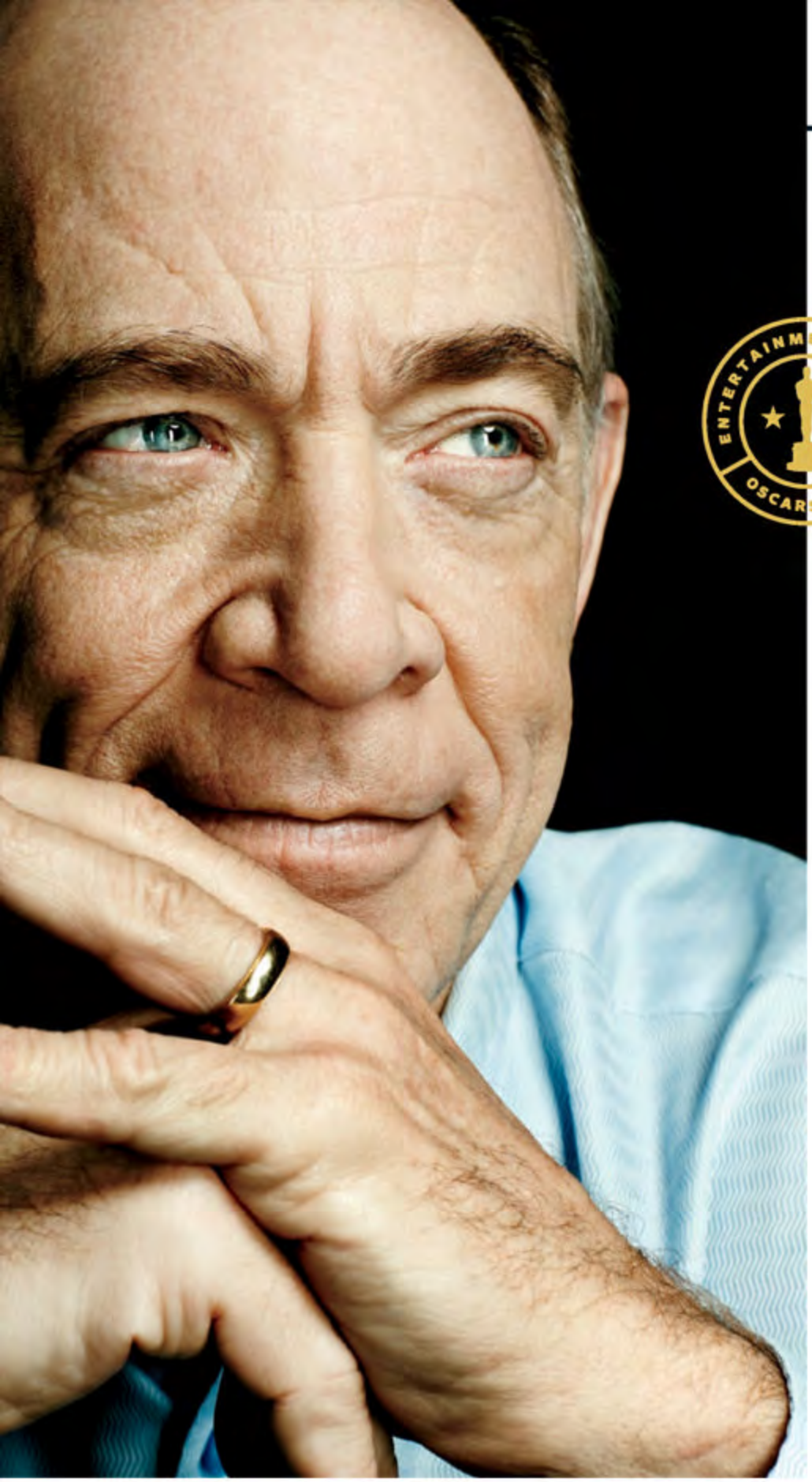
STREEP: NICOLAS GUERIN/CONTOUR BY GETTY IMAGES; KNIGHTLEY: JAY L. CLENDENIN/CONTOUR BY GETTY IMAGES

Best Supporting Actor

THE NOMINEES

- **ROBERT DUVALL** *The Judge*
- **ETHAN HAWKE** *Boyhood*
- **EDWARD NORTON** *Birdman*
- **MARK RUFFALO** *Foxcatcher*
- **J.K. SIMMONS** *Whiplash*

/ **PAST WINNERS** / 2013 Jared Leto • 2012 Christoph Waltz • 2011 Christopher Plummer • 2010 Christian Bale • 2009 Christoph Waltz



THE FRONT-RUNNER

J.K. SIMMONS

STARRING IN	AGE
WHIPLASH	**60**

OSCAR PAST
0 Noms
0 Wins

FUN FACT
Before TV and movies, Simmons performed in Broadway musicals and understudied for Colonel Jessup in the original stage production of *A Few Good Men*.

For all Terence Fletcher's vile rants and cruel bullying, the most unnerving moments in *Whiplash* are when the music-school tyrant (J.K. Simmons) simply smiles at his eager new drum prodigy (Miles Teller). It's a grin that audiences trust—especially if they've been following Simmons' 25-year career—but this time it's a tell that he's just located a student's most vulnerable spot. "I couldn't imagine anyone else playing it," says writer-director Damien Chazelle. "He has that kind of ability to scare you but also make you laugh." It's a virtuoso performance—one that we'll go ahead and sully with those two words Fletcher so loathes: good job. —JEFF LABRECQUE

Photograph by **ROB NORTHWAY**

THE MASTER

ROBERT DUVALL

STARRING IN	AGE
THE JUDGE	**84**

OSCAR PAST
6 Noms
1 Win

FUN FACT
The Judge marks Duvall's fourth nom for playing fearsome fathers (*The Great Santini*, *Tender Mercies*, and *The Apostle*).

Before shooting his role as a taciturn judge who can't forgive his prodigal son (Robert Downey Jr.), Robert Duvall rehearsed with Downey by having them improvise as the clashing father and child. "Duvall is a big deal to me," says Downey. "He was in continual character mode—I was kind of gobsmacked. Duvall as the judge would focus on me and kind of pick on me. Then he'd be really light, and I'd get vulnerable, and he wouldn't like that. By the end of that rehearsal we figured it out. During that improv, we strangely became a family." —ANTHONY BREZNICAN

THE ARTISTE

Edward Norton

STARRING IN	AGE	OSCAR PAST
BIRDMAN	**45**	**2** Noms **0** Wins

FUN FACT
If Norton wins, he would be the sixth man—behind Emil Jannings (*The Last Command*), James Cagney (*Yankee Doodle Dandy*), Ronald Colman (*A Double Life*), Richard Dreyfuss (*The Goodbye Girl*), and Jean Dujardin (*The Artist*)—to win an Oscar for portraying an actor.

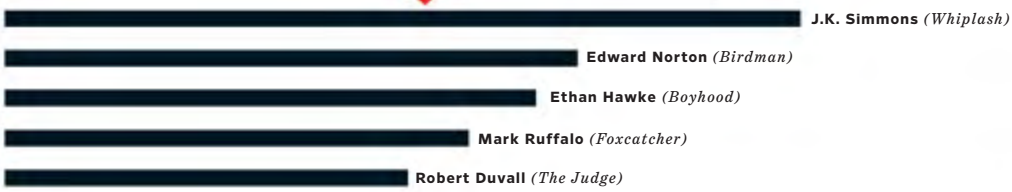
Edward Norton wanted a movie so unusual it would make people's jaws drop. He found that and more in *Birdman*, playing Mike Shiner, a grandiose actor whose cocky swagger betrays a touch of melancholy. The film is everything Norton hoped it would be. "I saw it in the same little theater on the Fox lot where [David] Fincher showed us *Fight Club* for the first time," he says. "I had a similar feeling walking out of it—that this was a director pulling off something genuinely original. This is the kind of movie that kids will be deconstructing in film-school classes for the next 15 years." Consider this his master's thesis. –SARA VILKOMERSON

2015 PRIZE FIGHTER

HOW THE RACE LOOKS RIGHT NOW

BEST SUPPORTING ACTOR

J.K. Simmons is the clear front-runner, but Edward Norton and Ethan Hawke are both gaining ground.



NORTON: LORENZO AGIUS/CONTOUR BY GETTY IMAGES; DUVALL: GAVIN BOND/BAFTA BRIT 2014/CONTOUR BY GETTY IMAGES

THE EXPLORER

Ethan Hawke

STARRING IN	AGE	OSCAR PAST
BOYHOOD	**44**	**3** Noms **0** Wins

FUN FACT
Hawke's son in *Boyhood*, Ellar Coltrane, is four years older than Hawke's oldest daughter. The actor often relied on his onscreen son for perspective. "Ellar was much more honest with me about his life than my own kids were," Hawke says.

Is there an idea director Richard Linklater could propose to Ethan Hawke that would give the actor pause? Probably not. The two have known each other for more than 20 years, working together on eight films, including the *Before* trilogy. So Hawke jumped at the chance to be Linklater's partner-in-mischief on *Boyhood*, playing the fidgety dad who flits in and out of the life of his son (Ellar Coltrane) before finally growing up himself and becoming a devoted parent. Hawke makes the transformation fully believable—maybe because he was drawing from such a real place. "Rick's father and my father were a lot alike," the actor says, "so he and I had a clear portrait in our head. We had the same vocabulary of what fatherhood means." —NICOLE SPERLING

BEST SUPPORTING ACTOR

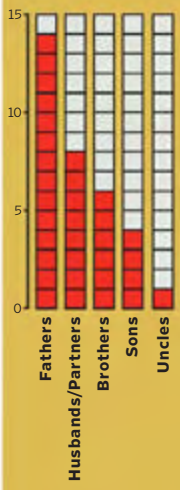
BY THE NUMBERS

(SINCE 1990)

3
Supporting actors who have won playing dads

11%
Percentage of supporting-actor nominees who have played fathers

Husbands/partners place a distant second to dads



THE PRECISION INSTRUMENT

MARK RUFFALO

STARRING IN	AGE
FOXCATCHER	**47**

OSCAR PAST
1 Nom
0 Wins

FUN FACT
Ruffalo is the third *Avengers* cast member to have two nominations: Robert Downey Jr. and Jeremy Renner both have a pair.

"I've never done anything harder in my life," says Mark Ruffalo, who plays Olympic wrestler Dave Schultz in Bennett Miller's dark drama about two sibling grapplers who get entangled with wealthy sociopath John du Pont (Steve Carell). "I've never been pushed more. It was literally blood, sweat, and tears on this movie. Every part of it." The exertion wasn't just on the mat. Take the pivotal scene in which a documentarian asks Dave to describe how his unraveling patron has inspired him...and he just can't do it. As Dave fails, take after take, it's a superb scene from a brilliant actor, playing a man who can't fake it. *That's* acting. —JEFF LABRECQUE

Hawke photograph by **RICHARD PHIBBS**; Ruffalo photograph by **CLIFF WATTS**

Oscar Ballot

WHO DO YOU THINK WILL WIN? KEEP TRACK OF YOUR FAVORITES WITH THIS GUIDE TO ALL 24 OSCAR CATEGORIES, AND PICK THE NOMINEES YOU THINK HAVE THE GOODS TO GO ALL THE WAY WHEN THE ENVELOPES ARE OPENED ON FEB. 22.

PICTURE
- American Sniper
- Birdman
- Boyhood
- The Grand Budapest Hotel
- The Imitation Game
- Selma
- The Theory of Everything
- Whiplash

ACTOR
- Steve Carell *Foxcatcher*
- Bradley Cooper *American Sniper*
- Benedict Cumberbatch *The Imitation Game*
- Michael Keaton *Birdman*
- Eddie Redmayne *The Theory of Everything*

ACTRESS
- Marion Cotillard *Two Days, One Night*
- Felicity Jones *The Theory of Everything*
- Julianne Moore *Still Alice*
- Rosamund Pike *Gone Girl*
- Reese Witherspoon *Wild*

SUPPORTING ACTOR
- Robert Duvall *The Judge*
- Ethan Hawke *Boyhood*
- Edward Norton *Birdman*
- Mark Ruffalo *Foxcatcher*
- J.K. Simmons *Whiplash*

SUPPORTING ACTRESS
- Patricia Arquette *Boyhood*
- Laura Dern *Wild*
- Keira Knightley *The Imitation Game*
- Emma Stone *Birdman*
- Meryl Streep *Into the Woods*

DIRECTOR
- Alejandro G. Iñárritu *Birdman*
- Richard Linklater *Boyhood*
- Bennett Miller *Foxcatcher*
- Wes Anderson *The Grand Budapest Hotel*
- Morten Tyldum *The Imitation Game*

ORIGINAL SCREENPLAY
- Alejandro G. Iñárritu, Nicolás Giacobone, Alexander Dinelaris Jr., and Armando Bo *Birdman*
- Richard Linklater *Boyhood*
- E. Max Frye and Dan Futterman *Foxcatcher*
- Wes Anderson *The Grand Budapest Hotel*
- Dan Gilroy *Nightcrawler*

ADAPTED SCREENPLAY
- Jason Hall *American Sniper*
- Graham Moore *The Imitation Game*
- Paul Thomas Anderson *Inherent Vice*
- Anthony McCarten *The Theory of Everything*
- Damien Chazelle *Whiplash*

FILM EDITING
- American Sniper
- Boyhood
- The Grand Budapest Hotel
- The Imitation Game
- Whiplash

CINEMATOGRAPHY
- Birdman
- The Grand Budapest Hotel
- Ida
- Mr. Turner
- Unbroken

PRODUCTION DESIGN
- The Grand Budapest Hotel
- The Imitation Game
- Interstellar
- Into the Woods
- Mr. Turner

ANIMATED FEATURE
- Big Hero 6
- The Boxtrolls
- How to Train Your Dragon 2
- Song of the Sea
- The Tale of the Princess Kaguya

ANIMATED SHORT FILM
- The Bigger Picture
- The Dam Keeper
- Feast
- Me and My Moulton
- A Single Life

DOCUMENTARY FEATURE
- Citizenfour
- Finding Vivian Maier
- Last Days in Vietnam
- The Salt of the Earth
- Virunga

DOCUMENTARY SHORT
- Crisis Hotline: Veterans Press 1
- Joanna
- Our Curse
- The Reaper (La Parka)
- White Earth

LIVE ACTION SHORT FILM
- Aya
- Boogaloo and Graham
- Butter Lamp (La Lampe au Beurre de Yak)
- Parvaneh
- The Phone Call

FOREIGN LANGUAGE FILM
- Ida *Poland*
- Leviathan *Russia*
- Tangerines *Estonia*
- Timbuktu *Mauritania*
- Wild Tales *Argentina*

COSTUME DESIGN
- The Grand Budapest Hotel
- Inherent Vice
- Into the Woods
- Maleficent
- Mr. Turner

MAKEUP AND HAIRSTYLING
- Foxcatcher
- The Grand Budapest Hotel
- Guardians of the Galaxy

VISUAL EFFECTS
- Captain America: The Winter Soldier
- Dawn of the Planet of the Apes
- Guardians of the Galaxy
- Interstellar
- X-Men: Days of Future Past

SOUND MIXING
- American Sniper
- Birdman
- Interstellar
- Unbroken
- Whiplash

SOUND EDITING
- American Sniper
- Birdman
- The Hobbit: The Battle of the Five Armies
- Interstellar
- Unbroken

ORIGINAL SCORE
- The Grand Budapest Hotel
- The Imitation Game
- Interstellar
- Mr. Turner
- The Theory of Everything

ORIGINAL SONG
- "Everything Is Awesome," music and lyrics by Shawn Patterson *The LEGO Movie*
- "Glory," music and lyrics by John Stephens and Lonnie Lynn *Selma*
- "Grateful," music and lyrics by Diane Warren *Beyond the Lights*
- "I'm Not Gonna Miss You," music and lyrics by Glen Campbell and Julian Raymond *Glen Campbell... I'll Be Me*
- "Lost Stars," music and lyrics by Gregg Alexander and Danielle Brisebois *Begin Again*

(Above) *Song of the Sea*; (left) *Whiplash, Big Hero 6, Ida, The Grand Budapest Hotel*, and *Into the Woods*

SONG OF THE SEA: © GKIDS; *WHIPLASH*: DANIEL MCFADDEN; *BIG HERO 6*: © DISNEY; *THE GRAND BUDAPEST HOTEL*: MARTIN SCALI; *INTO THE WOODS*: PETER MOUNTAIN

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The Woman Who Made History

JUST WEEKS AGO, AVA DuVERNAY SEEMED DESTINED TO BECOME THE FIRST BLACK WOMAN TO RECEIVE AN ACADEMY AWARD NOMINATION FOR DIRECTING. INSTEAD, HER BIOPIC OF MARTIN LUTHER KING JR., *SELMA*, WAS SNUBBED IN ALMOST EVERY CATEGORY, INCLUDING HERS. WHAT HAPPENED? EW INVESTIGATES HOW CONTROVERSY, INSIDER POLITICS, AND CAMPAIGN MISSTEPS DERAILED AN OSCAR HOPEFUL.

BY NICOLE SPERLING

CLOCKWISE FROM LEFT David Oyelowo, Ava DuVernay, and Oprah Winfrey; DuVernay and Oyelowo; Tom Wilkinson

AVA DuVERNAY KNEW last month she wasn't going to be nominated for an Oscar. She knew it before the controversy began over how President Lyndon B. Johnson is depicted in her movie *Selma*, and before screening copies failed to reach Academy members until late in December, hobbling the film's awards hopes. She knew it before the Screen Actors Guild, the Directors Guild, and the Producers Guild all declined to nominate the movie in any category. Despite widespread critical praise for her film, DuVernay predicted that she would not be the first black woman to land a directing nod. "It would be lovely," she said over lunch in L.A. on Dec. 18. "When it happens to whomever it happens to, it will certainly have meaning." But it would not be her. "This is not me being humble, either," she said. "It's math."

While all 6,000-plus members of the Academy of Motion Picture Arts and Sciences vote on who wins an Oscar, the nominations are determined only by Academy members in the appropriate profession. Actors nominate actors. Directors nominate directors. The directors' branch of the Academy is, quite literally, a boys' club. According to a 2012 study by the *Los Angeles Times*, the directors' branch is 91 percent male and 90 percent white. That alone wouldn't prevent a DuVernay nomination, of course, but her lack of personal and professional connections with those directors would, she thought. "I know not one person in my branch," she said.

Minutes after the Oscar nominations were announced on Jan. 15, news sites and comment boards exploded with anger and accusations of racism. *Selma* had secured just two nominations—Best Picture and Best Original Song. DuVernay had been shut out, as had her star, David Oyelowo, who plays Martin Luther King Jr. in the film—an oversight that gives this year's Oscars the dubious distinction of having the first all-white group of acting nominees since 1998. "Oh, my, did we miss it this year," says actress Alfre Woodard, a supporter of the film and a longtime Academy member. "But people can vote for whatever they want, and half of the things I voted for weren't recognized. I'm used to that. I live in America—and I'm a woman of color."

But the real reasons behind the *Selma* snubs are more complex than race alone. They speak to the entrenched nature of Hollywood politics, the intricacies of Oscar campaign strategies, and the simple power of perception to define a filmmaker's place in history.

DuVERNAY, A 42-YEAR-OLD Los Angeles native, began her career as a publicist, working on films such as *Spy Kids* and *Dreamgirls*, before making the almost unprecedented segue into directing. Her 2012 film, *Middle of Nowhere*, about a woman who puts her life on hold while her husband is in prison, won a directing prize at the Sundance Film Festival. But over the years she had concluded that female and minority filmmakers were often held to a higher standard. Directors as varied as Kimberly Peirce (*Boys Don't Cry*), Karyn Kusama (*Girlfight*), and Catherine Hardwicke (*Twilight*) each had successful early films, only to see their careers stall. Unlike male directors, they seldom got second and third chances.

As production on *Selma*, her 1960s civil rights drama, began in Atlanta last year, DuVernay was committed to keeping a promise to herself. "It was important to me that my voice, my vision, stayed intact," she says. "Because if this movie failed, then it did so based on what I truly liked rather than on some compromise someone got me to make. I would have never forgiven myself because I knew there was not going to be another chance." That refusal to yield created one of the best films of the year, but on the Oscar campaign trail it would prove to be a double-edged sword.

> "I'm trying to be clear and follow my own footsteps because there is no black woman's footsteps to follow."
> AVA DuVERNAY

In *Selma*, President Johnson (Tom Wilkinson) is reluctant to make the Voting Rights Act a top priority. That depiction came under fire from LBJ historians, who asserted that the president had been eager to lead on the issue.

Most biopic Oscar contenders come up against charges like this. "We saw it with *Lincoln* and we are seeing it with *Selma*," says

(PREVIOUS SPREAD) © JENNIFER LIVINGSTON/TRUNK ARCHIVE; (THIS SPREAD) ATSUSHI NISHIJIMA (3)

Congressman John Lewis, who marched with King. "People took some liberties, but it's art." Usually, a careful statement from the filmmaker can mitigate the damage. But DuVernay fought back. Citing a *New Yorker* story, which reported that Johnson asked King to wait on civil rights, she tweeted, "Notion that Selma was LBJ's idea is jaw dropping and offensive to [civil rights groups] and black citizens who made it so."

It's impossible to know what Academy members are thinking when they ink their ballots, but through interviews with voters, most of whom spoke to EW on condition of anonymity, it's clear some thought DuVernay's response was strident and defensive. "[The filmmakers] misrepresented history with the way LBJ was presented," says one member. "They had an obligation to present it correctly and they didn't."

Underneath that assessment is a Gordian knot of a question: Would Academy voters have felt the same way if the filmmaker had been, say, Steven Spielberg? Or if the film were about a reluctant Franklin D. Roosevelt being dragged into WWII by Winston Churchill?

Race continues to be a thorny issue for the Academy. "We are committed to do our part to ensure diversity in the industry," Cheryl Boone Isaacs, the Academy's current and first black president, told *The New York Times* in the wake of the nominations. "We are making great strides, and I personally wish it was moving quicker, but I think the commitment is there and we will continue to make progress." As of 2012, according to the *Los Angeles Times*, voters were 94 percent white and 77 percent male. Still, in the past 15 years that membership has awarded more nonwhite actors and films about people of color (e.g., *Slumdog Millionaire*, *12 Years a Slave*) than in the previous 60 years combined. When it comes to racial issues, they like to think they're the good guys. Confronting them on that topic can backfire. "The Academy loves to be liberal," says one member. "But they like to be nice and comfortably liberal."

Just as *Zero Dark Thirty* smashed into real-world issues that curbed its Oscar hopes two years ago, *Selma* marched into theaters right when the country was swirling in racial tension. In November, after Officer Darren Wilson was not indicted for the death of Michael Brown in Ferguson, Mo., DuVernay joined other black filmmakers in protest. And last month in New York, after a grand jury declined to charge the officer who had caused the death of Eric Garner using a choke hold, she and her cast gathered on the front steps of the New York Public Library, without the knowledge of studio publicists, dressed in "I Can't Breathe" T-shirts.

Journalists consistently—and accurately—connected the film to current events. This seemed to rankle some Academy voters, as if DuVernay, the media, and the film's campaign were all saying: If you don't vote for *Selma*, you're not taking a stand. "It's almost like because she is African-American, we should have made her one of the nominees," says one member. "I think that's racist. Look at what we did last year with *12 Years*."

It's also possible, it must be said, that DuVernay was overlooked for a far less interesting reason, one that has nothing to do with race or gender or politics: Maybe the Academy just didn't think she was one of the five best directors of 2014. If true, she'd be in great company—David Fincher, Christopher Nolan, and Clint Eastwood didn't make the cut this year either. "Think about all the brilliant directors who have never gotten an Oscar or been nominated," Woodard says. "We just need to all stay real about it and keep watching this woman."

DuVernay's ambition now is to take the momentum from *Selma* and build a sustained career. She's just not quite sure how. "I've never been in this place before," she told EW in December. "There is no precedent for it and there is no black woman I can call and ask." So she has relied on the closest person to her situation: Kathryn Bigelow (*The Hurt Locker*), the sole woman to win an Oscar for directing, who advised her to remain focused and stay on her own path. "I'm trying to be clear and follow my own footsteps because there is no black woman's footsteps to follow," she says. With luck, she'll lay them down for the women behind her. ■

Richard Selzer, a.k.a.
Mr. Blackwell, in 1982

MR. BLACKWELL

THE *ORIGINAL* RED CARPET BITCH

BY JASON SHEELER

BEFORE JOAN RIVERS AND KATHY GRIFFIN, ONE FASHION CRITIC TERRORIZED HOLLYWOOD WITH HIS ANNUAL WORST-DRESSED LIST. **JOAN CRAWFORD** COACHED HIM. **TIPPI HEDREN** BEFRIENDED HIM. **CARY GRANT** SLEPT WITH HIM (OR SO THE STORY GOES). EW LOOKS BACK AT THE MAN WHO LAUNCHED AN INDUSTRY.

BLACKWELL'S WORST OF THE WORST

1 — 9 TIMES ON LIST

MADONNA

Blackwell followed Madonna through every incarnation. Wondering if she noticed? "I think I always make the worst-dressed list," Madonna said in 1989. "It's just silly. But it is kind of nice having something you can count on."

2 — 8 TIMES ON LIST

BARBRA STREISAND

"Yesterday's see-through," Blackwell said about Streisand's Oscar look in 1969, when she won for *Funny Girl*. He later called her "a masculine bride of Frankenstein." And in 1990 he laid it down with "Yentl's gone mental!"

3 — 6 TIMES ON LIST

RAQUEL WELCH

While Welch was an undisputed sex symbol in the '60s, she was also a stalwart of Mr. Blackwell's list. Not that Blackwell didn't appreciate her body. "Trying to keep abreast of the times, with those clothes, is hard!"

4 — 6 TIMES ON LIST

BRITNEY SPEARS

Spears was set to have seven "wins" on the worst list, but Blackwell kindly left her off his last burn-book page in 2008, because her life was "in such upheaval." But she still managed to edge out another perennial target...

5 — 5 TIMES ON LIST

ELIZABETH TAYLOR

"I like women to be pretty," Mr. Blackwell said. And thin—he had no mercy for Taylor's waistline. "Looks like two small boys fighting under a mink blanket," he groused. Her response, according to friends: "Oh, that little bitch!"

AT PRECISELY 10 A.M. ONE JANUARY MORNING IN 1964, Richard Selzer, ashimmer in jewels and satin, descended the curving staircase of his 28-room mansion in Los Angeles and became a star. "Ladies, gentlemen, and members of the media," he began, his words unfolding like a cashmere blanket. "Here are the worst-dressed women in Hollywood."

From that moment forward Selzer would rule as America's most powerful arbiter of celebrity fashion for more than 30 years. Armed with the couture-label name Mr. Blackwell and a drag queen's wit (Elizabeth Taylor "should give up looking for a designer and find an architect!"), he traumatized the A list but enthralled the press corps and millions of readers. "Mr. Blackwell reigned," says Hitchcock muse Tippi Hedren, 85, who met Selzer in 1963 and befriended him and his partner, Robert Spencer. The trio remained pals for more than 40 years, and while she never landed on his worst-dressed list, she witnessed the impact of his withering gaze on her peers. "To have your head pinched off because you didn't have the right gown on is pretty awful," she says.

But the experience from the other side of the velvet rope has always been enjoyable. If you're younger than 40, you've come of age seeing Joan Rivers, who died last year, and her daughter, Melissa, praise and pummel awards-show attire live on the red carpet and later on E!'s *Fashion Police*. They are credited with upending the entire fashion universe with the simple question "Who are you wearing?" True—but to be fair, they were standing on Blackwell's shoulders. "When he said 'best and worst,' it meant something," Melissa says. "He really did start all of this."

This is now the modern red-carpet fashion-entertainment complex, a collusion of designers, stylists, and of course the stars themselves who can exploit an appearance on a best-dressed list to land magazine covers, beauty ads, and even movie roles.

(PREVIOUS SPREAD) ABC/GETTY IMAGES; (THIS PAGE) MADONNA: KEVIN MAZUR/WIREIMAGE.COM; STREISAND, WELCH: RON GALELLA/WIREIMAGE.COM (2); SPEARS: JEFFREY MAYER/WIREIMAGE.COM; TAYLOR: KEYSTONE/GETTY IMAGES

CUE THE IRONIC SLOW CLAP FOR THESE 10 WOMEN WHO, OVER THE 48 YEARS OF MR. BLACKWELL'S WORST LIST, MADE THE MOST APPEARANCES

6 — 5 TIMES ON LIST

JULIE ANDREWS

"A plain-Jane Pollyanna playing Peter Pan at half-mast," Blackwell announced in 1966, when Andrews made the list at No. 2. He followed that up with "a rejected cover girl for a Charles Dickens novel."

7 — 5 TIMES ON LIST

CHER

"A plucked cockatoo setting femininity back 20 years!" Or "a million beads and one overexposed derriere." We don't know which shady couplet is better—but it does make us miss the idea of an Oscar-night headdress.

8 — 4 TIMES ON LIST

LINDSAY LOHAN

"Overhyped and underdressed, what's happened to Lindsay?" Mr. Blackwell asked in 2005. He polished off his barb with "When it comes to fashion, she's in a schizophrenic frenzy." (He saw *that* coming.)

9 — 4 TIMES ON LIST

DOLLY PARTON

Parton has always liked to say, "It takes a lot of money to look this cheap." Blackwell always liked to make fun of her boobs. "An atomic jelly bean explosion!" And "a ruffled bedspread covering king-size pillows!"

10 — 4 TIMES ON LIST

WHOOPI GOLDBERG

"Whoops!" was Blackwell's go-to description for the four-time Oscar host. He later added that "she goes out of her way to look bad." Her response to the nastiness? Thank-you notes and flowers.

Awards-show arrivals have become bigger than the awards themselves as the rest of us, on our couches, hate-tweet the whole thing in real time. *This* is how Tony winner Christine Baranski found herself suffering the prostate exam that is the revolving E! GlamCam 360 (sponsored by Volkswagen) at the Golden Globes this year. And all of it—the 240 minutes of live red-carpet coverage, NeNe Leakes offering fashion critiques, Anne Hathaway reportedly earning $750,000 to wear some jewelry at the Oscars—begins with a little gay boy from Brooklyn who just wanted to be somebody.

BORN IN 1922, RICHARD SELZER TRAVELED A LONG WAY TO be Hollywood's head Heather. As detailed in his 1995 autobiography, *From Rags to Bitches*, he grew up on the streets of Bensonhurst but moved into Manhattan to turn tricks on Central Park West, though he told his mom he walked rich people's dogs. Wanting to act, he studied in L.A. alongside Mickey Rooney. After an ear tuck and nose job at 17, he won a small part on stage with Mae West and a cutting-room-floor role in a movie produced by Howard Hughes, who first christened him Blackwell. (Selzer also claimed to have had significant bedroom roles with Cary Grant and Randolph Scott, and also Tyrone Power. None of these men ever confirmed it.) Eventually Blackwell became an agent for cabaret singers, but the costumes he made for them got better reviews than their performances. He pivoted to fashion (sort of), designing ruffled and rhinestoned toilet-seat covers.

BLACKWELL ON HOWARD STERN

"Let's face it. Howard's 'Miss America' drag looks like Godzilla impersonating Gypsy Rose Lee."

In 1958 he founded House of Blackwell, his line of made-to-order gowns, stitching large-bosomed actresses such as Jayne Mansfield and Jane Russell into flattering ensembles. Blackwell had unlocked the secrets of making stars shine brighter: a bolt of Duchess satin, a sturdy bra, weighted hems. So in October 1960 *American Weekly* magazine asked him to evaluate Hollywood's best- and worst-dressed. It was as if he'd been waiting his whole life for that question.

Lucille Ball seems to bend over backwards to look ridiculous.

Shelley Winters is a rag doll brought to the circus and covered with pink cotton candy.

ANDREWS: RON GALELLA/WIREIMAGE.COM; CHER: JULIAN WASSER/WIREIMAGE.COM; LOHAN: JEAN-PAUL AUSSENARD/WIREIMAGE.COM; PARTON: TOM WARGACKI/WIREIMAGE.COM; GOLDBERG: KEVIN MAZUR/WIREIMAGE.COM; STERN: RICHARD DREW/AP IMAGES

FROM LEFT Joan and Melissa Rivers at the Emmys in 2006; Mr. Blackwell with one of his gowns in 1994; Randolph Scott and Cary Grant in 1935

Anita Ekberg provokes the idea that she dresses with a shoehorn.

By the third year, the "best dressed" part of his list was a mere footnote—the public wanted to hear him eviscerate, not swoon—and by 1964 Blackwell was a national sensation, his worst-dressed declarations covered on the evening news and joked about on talk shows. Blackwell had ditched his first name—now it was just Mr.—and his legend grew. So did his ego. Soon that Norma Desmond trip down the staircase of his L.A. estate became an annual New Year's ritual.

On the second Tuesday morning of every January, the media would gather for a press conference, complete with champagne and chocolate mousse tarts, in Blackwell's Hancock Park home. At 10 a.m. he would make his entrance, pausing on the first landing for an *Oh, hello!* surprise face, before striking a pose on the bottom step and issuing his proclamations. "This year it's a particularly petrifying group, a kaleidoscope of couture kitsch!" he would say as he moved in front of a Warholian portrait of himself. "Let the egos fall where they may." By 11 a.m. he would return upstairs to gossip on his gold princess phone. Bitch was done.

The persona of Mr. Blackwell—somewhere at the intersection of Endora on *Bewitched* and *Hollywood Squares*' Paul Lynde—soon began to seep into his off-camera life. It eventually threatened to overwhelm it. "Sometimes I had to say, 'Okay, put Blackwell away,'" says his longtime publicist and friend, Harlan Boll. "He could be, well, a lot." Boll, 50, whom Blackwell considered his "adopted son," says Blackwell based his character, in large part, on his own aunt Bertha and a certain golden-age movie star who had contacted him after she landed on his first best-dressed list. "There was a lot of Joan Crawford in Blackwell," he says.

In one bizarre passage in Blackwell's autobiography, he describes waiting in Crawford's New York penthouse for her to receive him. Before she enters the room, however, he catches a glimpse of her down the hall. She's staring into a mirror and repeating to herself like a mantra, "I am Joan Crawford. I am Joan Crawford. *I am Joan Crawford.*" (Let that sink in.) "Blackwell loved that story," Boll says. Loved it enough to borrow it. Before public engagements, interviews, or even just dinner, Boll remembers, "he'd look in the mirror and say: 'Mr. Blackwell...I have to be Mr. Blackwell.' He thought you had to prepare yourself to be the Red Carpet Bitch."

The public—and even some of the stars—loved him for it. "People campaigned to get on the worst list," Boll remembers. "Agents, managers, and even the women themselves would call." Blackwell became a regular on *The Tonight Show* with Johnny Carson. (He then sued Carson in 1992 for $11 million for saying he added Mother Teresa to the worst-dressed list, claiming it ruined his reputation. The suit was dismissed.) He had a radio show and a local TV show, and over the years was parodied on *Saturday Night Live* and mentioned on *Frasier* and *Seinfeld* and in a Kiss song. ("You're cold and mean and in between/You're rotten to the core.... You're not well, oh, Mr. Blackwell/Why don't you go to hell?")

Blackwell even turned his shtick into a cabaret act on cruise ships and at conventions. "He would eyeball the audience and say things like 'Oh, honey, Lycra does not like *her*!'" Boll says. Being abused by Blackwell became both

JOAN AND MELISSA RIVERS: MATHEW IMAGING/FILMMAGIC.COM; MR. BLACKWELL: ITV/REX USA

a status symbol and a tourist trinket. "I'll never forget having lunch at the Four Seasons hotel with Blackwell," Boll remembers of a day in 2003. "A man walked up and said, 'Mr. Blackwell, my wife just loves you. It would be really great if you could insult her.'" Blackwell looked over at the wife, paused, and said loudly, "'Sir, I'm shocked and appalled. With a wife like that, you really should be able to come up with your own insults.'" The couple howled. "As the guy walked away, Blackwell told me, 'I stole that from Groucho.'"

IF YOU'VE FELT AN INEVITABLE DOWNFALL APPROACHING, here it is. He'd already survived three suicide attempts, and in the last 10 years of Mr. Blackwell's life, the guy just wanted to be Richard Selzer again. He'd never made it as an actor, but he couldn't shake his one great character. As he rounded 80, after four or five face-lifts ("If you squint I look twice as good," he liked to say), he became obsessed with his legacy. "Who is Mr. Blackwell?" he would ask no one in particular.

It drove him mad that he was never recognized as more than the Liberace of fashion by the *Vogue*-verified New York establishment. "Blackwell would remind everyone that he had a best-dressed list, too, but no one would print it," Boll says. He started to defend his worst-dressed list in interviews, veering from "I'm just being honest" to recasting his critiques as "a tremendous documentary of Americana." Striving for legitimacy, he told the *Chicago Tribune* in 1991, "If I don't tell people about these absolute obscenities in fashion, then half of America is going to clone them."

BLACKWELL ON MARY-KATE OLSEN

"She resembles a tattered toothpick trapped in a hurricane."

He was right. Cloning was upon us. When Joan Rivers first stepped onto the red carpet at the Golden Globes in 1994 (joined by Melissa at the Oscars a year later), Blackwell's star was dimming. His fate? A celebrity's biggest fear—irrelevancy. "He would never admit it in public," Boll says, "but, yeah, he always kind of felt like, 'Joan and Melissa are stealing my act.'"

Blackwell began to exhibit his lists at the Hollywood Museum, speaking to backpacked tourists passing by on their way to Grauman's Chinese Theatre. "They would look at his worst-dressed lists, just shaking their heads," founder Donelle Dadigan says. He developed Bell's palsy in 2004 (Blackwell believed it was brought on by a face-lift), and his last appearance with the worst-dressed list was in 2005. His health rapidly declined in late 2007, and in January 2008 he would release the last list, his 48th. He died the following October, at age 86, of an intestinal infection. Hedren spoke at his funeral.

During Blackwell's final year, he agonized about the meaning of his life's work, even if he couldn't bear to talk about bequeathing his list to an heir. "But," Boll says gingerly, "the one person he liked was Tim Gunn." Gunn, 61, the dapper mentor of *Project Runway*, had never heard this. "Oh, my goodness," he says when contacted by EW. "I'm honored and flattered and, uh, uh..." Horrified? "Yes." There's just no need for the list anymore, Gunn says.

Ironically, Blackwell's worst-dressed list destroyed the very thing it needed to survive: flaming-car-crash awards-show fashion disasters. Actresses today always just look so...*appropriate*. (When's the last time you saw anything even close to Björk's swan dress? Okay, Lena Dunham. But she's the rare exception.) "When you think about Mr. Blackwell and Joan Rivers, may they rest in peace," says Gunn. "They're the reason the red carpet has become so safe and homogenized. No wonder no one wants to take a risk."

Kathy Griffin is concerned too. The comedian, 54, who replaced Rivers as the host of *Fashion Police* last month, fretted about the dearth of bad gowns at this year's Golden Globes. "I would love to see just one red carpet where not a single person was allowed to have a stylist," she says. "It should be like the Tour de France. Also, there should be federal charges."

We still watch. And judge. In the kindest view of history, Mr. Blackwell did, in a way, end up making the world a more beautiful place, even if his methods could be ugly. And his take-no-prisoners approach, revolutionary in his time, made him as big a star as his targets. As he often declared, "I was only saying out loud what had been whispered." The problem was that whispers went out of style. ■

SCOTT AND RANDOLPH: MPTVIMAGES; OLSEN: MICHAEL LOCCISANO/FILMMAGIC.COM

OSCAR JOBS
DEEP DIVE

Actors, Whores, and S

IF YOU WANT AN ACADEMY AWARD, **YOU'RE BETTER OFF PLAYING A PROSTITUTE THAN A PRESIDENT**. IN FACT, YOUR CHARACTER'S OCCUPATION COULD SAVE (OR KILL) YOUR SHOT AT A NOD. EW ANALYZED 87 YEARS OF BEST ACTOR AND ACTRESS NOMINATIONS TO SEE WHICH CHARACTER PROFESSIONS WERE HONORED MOST. HOW'S THAT FOR CAREER COUNSELING?

BY KEVIN P. SULLIVAN

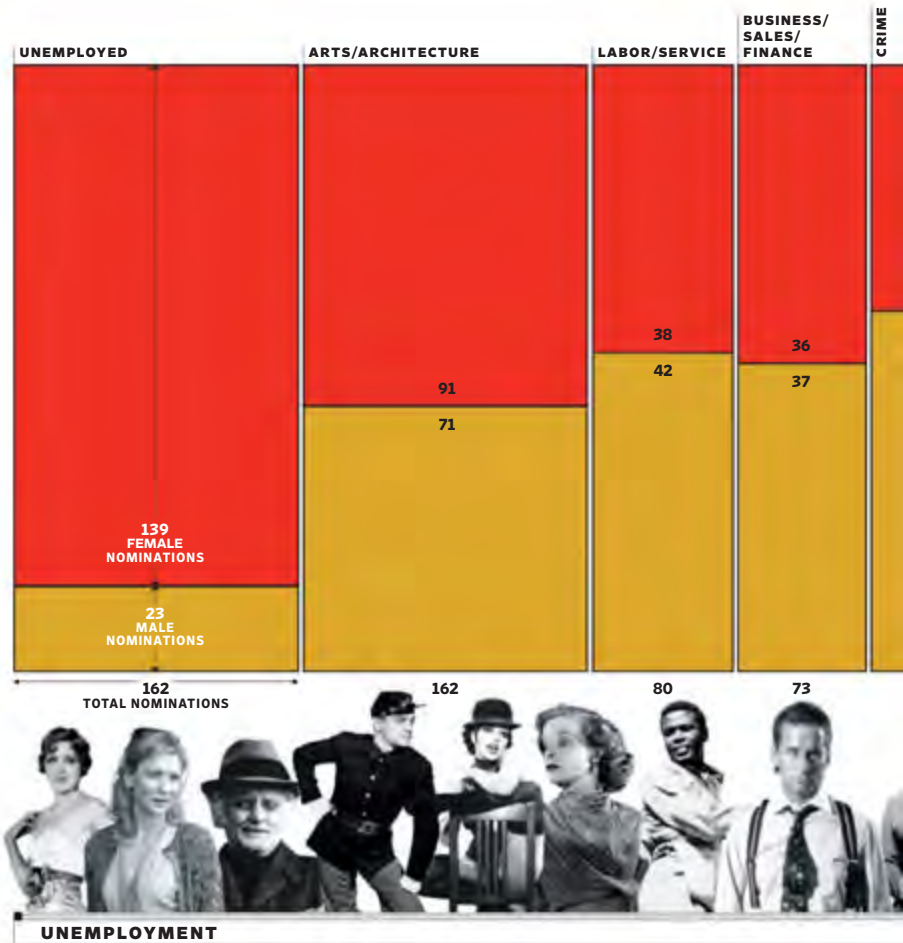
Say you're an actor and you want an Oscar nomination. Are you more likely to get it playing a cop or a killer? A princess or a pauper? Johnny Cash or JFK? While there's no science to which performances make the Academy's cut each year, few of us should be surprised to see nods for actors who sing, or as with Michael Keaton in *Birdman* this year, actors who play one of their own. So which job categories does Oscar favor most? To answer that, EW pored over Best Actor and Best Actress data from 87 years of Academy Award nominations and identified each role by a single defining profession, to see which occupations appeared most often and what—if any—patterns emerged. The results were striking.

Artists, everyone from musicians to painters to sculptors, earn more nominations than any other field, but they are tied with people who never collect a paycheck. A whopping 162 nominations have been doled out (so to speak) to unemployed characters, which include retirees, stay-at-home parents, the destitute, and the idle rich. Women far outnumber men in this area. The unemployment rate for female characters didn't fall below 20 percent until the past decade. Ladies have cornered the market on prostitution, though. (Yay, feminism!) The world's oldest profession accounts for 16 nominations, only one of which went to a man.* Your other best bets to get on the Academy short list are to play criminals, boxers, and queens. So check out this data the next time you're offered a starring role, and then start writing that Oscar speech.

* *Hey, Jon Voight!*

OSCAR NOMINATIONS BY CHARACTER PROFES

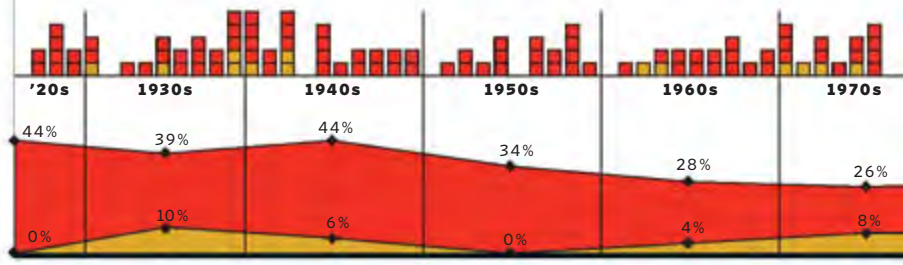
Since 1928, 865 performances** by actors and actresses in lead roles have been nominated for Oscars. We divided those roles into 14 categories by profession, then crunched the numbers for both men and women. Turns out your best chance of getting an acting nod is to play an artist or someone with no job at all.



UNEMPLOYMENT

Oscar Unemployment

Amazingly, 19 percent of all Oscar-nominated lead roles have no paying profession. This category includes full-time parents, retirees, and aristocrats. Over 10 decades, the unemployment rate has changed dramatically, but female roles are still far more likely to have no income than male ones. **1 BLOCK = 1 NOMINATION**



** Total includes unofficial nominations and single nominations for multiple performances

Kings

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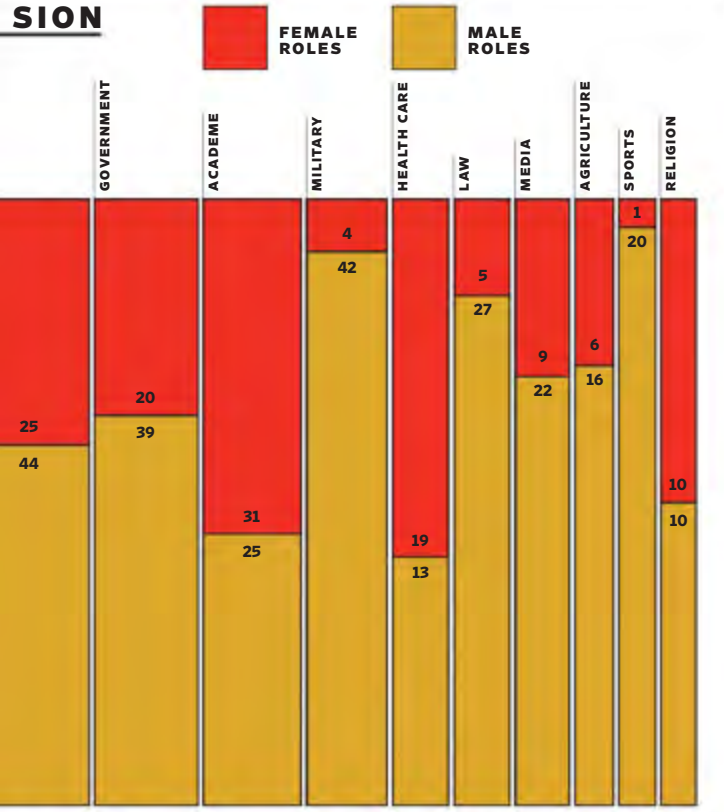
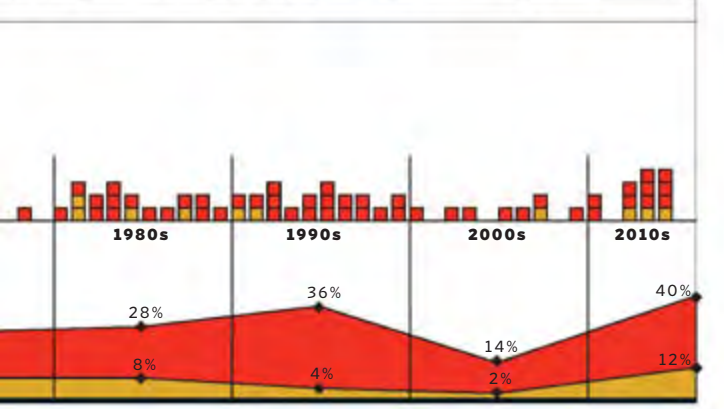




GOVERNMENT

You'd Rather Be Royal
If you're going to play a head of state, rule by divine right, not democracy. Regal roles have racked up a plush seven Oscar wins. The U.S. president? Only one.

■ = Wins □ = Noms

ROYALTY 7 Wins / 26 Noms

ELECTED LEADERS
6 Wins / 14 Noms

DICTATORS/TYRANTS
2 Wins / 5 Noms

ARTS/ARCHITECTURE

Actors Rule
Hollywood really is self-absorbed! More nominees play thespians than any other artistic profession.

■ = Wins □ = Noms

ACTORS 8 Wins / 45 Noms

SINGERS 9 Wins / 35 Noms

WRITERS 6 Wins / 29 Noms

MUSICIANS 3 Wins / 12 Noms

DANCERS 1 Win / 7 Noms

PAINTERS
1 Win / 5 Noms

SCULPTORS
1 Win / 2 Noms

CRIME/LAW

It's Better to Be Bad
Lawbreakers steal more nods than cops and detectives combined. But good guys are more likely to win.

■ = Wins □ = Noms

CRIMINALS 11 Wins / 69 Noms

CRIME FIGHTERS 7 Wins / 16 Noms

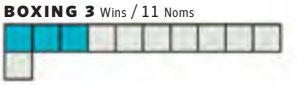
WIN PERCENTAGE

SPORTS

Boxers Beat Quarterbacks
Of the 17 athlete roles nominated, boxers represent 65 percent. Even more impressive, three of the four wins in this category went to pugilists.

■ = Wins □ = Noms

BOXING 3 Wins / 11 Noms



BILLIARDS
1 Win / 2 Noms

RUGBY
1 Nom

BASEBALL
1 Nom

WRESTLING
1 Nom

FOOTBALL
1 Nom

VOIGHT: UNITED ARTISTS/KOBAL COLLECTION; CATE BLANCHETT: MERRICK MORTON; ANTHONY HOPKINS: KEN REGAN/CAMERA 5; ALL OTHERS: EVERETT COLLECTION (16)

Infographics by **LUKE SHUMAN**

EW.COM For an extreme deep dive into all these statistics, go to **ew.com/oscarjobs**

Olivia de Havilland in 1938 and in 2014

The Last S

IN 1940, *GONE WITH THE WIND* SWEPT THE ACADEMY AWARDS. NOW, 75 YEARS LATER, **OLIVIA DE HAVILLAND**, THE FILM'S LAST SURVIVING STAR, TALKS ABOUT LOSING TO HATTIE McDANIEL, SWOONING FOR ERROL FLYNN, AND VOWING, AT 98, TO LIVE AT LEAST A CENTURY.

BY MISSY SCHWARTZ

tar

Photograph by **ANDY GOTTS**

THE PETITE WOMAN WITH AN ELEGANT SWOOP OF white hair and a neat dash of red lipstick stands to greet her visitor with a hug. "Good evening!" Olivia de Havilland says, leaning in for a Continental two-cheek kiss. It is early January in Paris, and the actress has invited a journalist over for champagne and a chat. She is, of course, impeccably dressed in an embroidered black velvet gown and gold Chanel ballet flats, a strand of pearls knotted chicly at her chest. The stately town house that has been de Havilland's home for the past 58 years is undergoing repairs, so she receives her guest in her temporary quarters: a suite in an exclusive hotel that is located, quite fittingly for this grande dame of the silver screen, in a 19th-century château.

An assistant pours bubbly into two flutes. "What are we toasting?" de Havilland asks, raising her glass.

How about the hostess herself? At 98, Olivia de Havilland is the last great star of Hollywood's golden age, a woman who began her career during the rise of Technicolor in 1935, formed one of the most indelible screen couples of all time with Errol Flynn, and went on to work with James Cagney, Rita Hayworth, Montgomery Clift, Bette Davis, Richard Burton, Clark Gable, and Vivien Leigh. With her deep brown doe eyes and apple-cheeked smile, the two-time Best Actress winner excelled at playing heroines whose demure bearing belied a feisty core. The most famous of these great ladies was Melanie Hamilton, the tenderhearted foil to Leigh's scheming Scarlett O'Hara in 1939's *Gone With the Wind*. Based on Margaret Mitchell's best-seller, the beloved epic has sold more tickets in its lifetime than any other film. And 75 years ago it cleaned up at the Academy Awards, winning eight of its 13 nominations.

Having outlived all of her costars (as well as the movie's mad-genius producer, David O. Selznick, and the three directors he hired to steer the massive ship), de Havilland has been *GWTW*'s principal spokesperson for almost five decades, the sole bearer of the Tara torch. It's a privilege she calls "rather wonderful," as her affection for the film is genuine and deep. She's seen *GWTW* "about 30 times," she says, and still enjoys watching it for the emotional jolt it brings as she reconnects with those costars—Gable, Leigh, Hattie McDaniel, and Leslie Howard—who have long since passed on. "Luckily, it does not make me melancholy," she says via email a few days after our meeting. (Though an expert raconteuse, she's conscientious about facts—"I want to be a font of truth"—and will discuss the finer points of her career only in writing.) "Instead, when I see them vibrantly alive on screen, I experience a kind of reunion with them, a joyful one."

Joy seems to be a dominant emotion in de Havilland's world—at least this evening. Though her vision and hearing are somewhat limited, her mind is sharp. She is witty, warm, and engaged, her eyes bright as she spins yarn after lively yarn over the course of a three-hour conversation. "How's this for an *histoire*?" she says in her deep, rich voice before launching into a tale of a slapstick bedpan mishap during a stay in a French hospital. Her speech is peppered with throwback words like *golly*, *marvelous*, and *splendid*. More than once, she summons her assistant by cupping her hands around her mouth and playfully calling, "Oh, dear *giiirl*!"

Her memory is enviable: She vividly recalls lying in her crib as a baby and hearing the clink-clink of her nanny preparing her bottle. And she is delightfully open about her age. While discussing her day-to-day life at the hotel, for instance, she gets a mischievous twinkle in her eye as she describes the handsome fellows from room service. "How many women in this world are served

(PREVIOUS SPREAD) 1938: JOHN KOBAL FOUNDATION/GETTY IMAGES; 2014: ANDY GOTTS/CAMERA PRESS/REDUX; (THIS PAGE) ED CLARK/THE *LIFE* PICTURE COLLECTION/GETTY IMAGES

FROM LEFT Olivia de Havilland and James Stewart at the 22nd Academy Awards; Hattie McDaniel, de Havilland, and Vivien Leigh in *Gone With the Wind*

MONDADORI/EVERETT COLLECTION

breakfast in bed every morning by a gorgeous young man? I am," she says. "So how do I feel about older age? Crazy about it! Wouldn't trade it for anything!"

EVEN BEFORE *GWTW*, DE HAVILLAND WAS A STAR. Born to British expats in Japan, she was raised in Saratoga, Calif., and became a contract player at Warner Bros. at age 18. It was there that she met Errol Flynn, the dashing Aussie playboy with whom she shared the screen eight times, most memorably in 1938's giddy frolic *The Adventures of Robin Hood*, in which she played a spirited Maid Marian. Their chemistry was instant, yet despite rumors, de Havilland maintains they were never lovers off screen. "Oh, Mr. Flynn, Mr. Flynn, Mr. Flynn! A cantankerous fate kept us together in films and apart in real life," she writes. "Much as I have sometimes mourned this, if it had been otherwise I would never have played Melanie" and many others. "And who can say that our union would have lasted?" (Even over email, de Havilland is every bit the dowager of theatricality you want her to be.)

Fun as the Flynn pictures were, the actress felt confined at Warner Bros., which cast her in one stock love-interest part after another. If she turned a role down, she was suspended. "What bothered me was playing one-dimensional parts in films which were really about 'Boy Meets Girl,' 'Will Boy Get Girl?' (He always did)," she emails. "Those roles were intended simply to fill the routine function of 'The Girl.' Little, if any, character development was involved." For a woman who herself was so much more than just "The Girl" in real life, she needed more.

So when an offer came from Selznick to play a character as fully drawn as Melanie—whose trials include giving birth while Atlanta falls to the Yankees—de Havilland knew it could spring her from her creative prison. "The role was just what I wanted, and just what I needed," she says. Gentle and sincere, her performance earned de Havilland her first Oscar nomination, for Supporting Actress. But at the ceremony, the name called was Hattie McDaniel, who played Mammy. De Havilland was crushed. "When I returned home on Oscar night, aged 23 and the loser of the award.... I was convinced there was no God," she says via email. But when she considered the historical significance of McDaniel becoming the first African-American to win,

> **"When I returned home on Oscar night, aged 23 and the loser of the award.... I was convinced there was no God."**
> OLIVIA DE HAVILLAND

her loss didn't seem so dramatic. And she cheered herself up by interpreting the Academy's decision as vindication that she belonged in the lead category all along. "About two weeks later, I woke up and thought, 'Oh, how wonderful! I wasn't a supporting actress, and Hattie was, and she won! Those blessed voters were not misled for one minute.... I'd rather live in a world where someone who is a supporting actress wins against someone who, instead, is a star playing a starring role!... There is a God, after all!' "

The real disappointment came back at Warner Bros., which still refused to offer her roles that cracked the superficial ingenue mold. So in 1943, de Havilland fought back. When the studio tried to extend her contract beyond seven years, she sued and won. Her moxie—a quality hardly encouraged in women back then—changed the industry. To this day the law that makes such practices illegal is called the de Havilland Decision. (The honor, she says, feels "absolutely marvelous!") For her, the ruling meant artistic freedom at last, and she made the most of it by entering into a golden age of her own. In 1947 she won Best Actress for her portrayal of an unwed mother in *To Each His Own*. In 1949 she was nominated again, for *The Snake Pit*, in which she starred as a patient in a mental hospital. On a roll, she then closed out the decade with William Wyler's 1949 masterpiece, *The Heiress*. For her turn as a naive young woman who falls for a fortune hunter (Montgomery Clift), the Academy rewarded her with a second Best Actress statuette. It was no less a figure than James Stewart, an ex-beau, who handed her the trophy on Oscar night. "Jimmy, Jimmy, Jimmy!" she writes. "How extraordinary that, almost exactly 10 years after we first met and you escorted me to the New York premiere of *Gone With the Wind*, it should be you who presented me with that second Oscar and escorted me off stage at the Hollywood Pantages Theatre."

AS THE HOURS GLIDE BY ON THIS JANUARY EVENING, de Havilland reassures her guest that she is not overstaying her welcome. Gesturing to the champagne flute (which has been refilled numerous times), she says, "You pay attention to the little glass in front of you. When it's empty, let that be your signal." And so we keep drinking and talking.

When de Havilland moved to France in 1953 to marry her second husband, a Frenchman, she was all too happy to bid adieu to Hollywood, where television had begun to eclipse film. "The Golden Era...was dying and I knew that whatever replaced it would not be its equal," she writes. So she focused on her children, Benjamin and Gisèle, took the occasional job by "commuting to Hollywood," as her son once put it, and earned an Emmy nomination in 1987 for her role as a Russian empress in the NBC miniseries *Anastasia: The Mystery of Anna*. Even after her second divorce in 1979, living abroad afforded her a life of great privacy, which she continues to cherish. Tabloids frothed for years over her relationship with her sister, the actress Joan Fontaine, which was famously strained, at least according to Fontaine, who wrote about it in her 1978 autobiography. De Havilland, however, does not discuss it. (Fontaine died in 2013.)

With Errol Flynn in *The Adventures of Robin Hood*

Though she lives alone, de Havilland is far from lonely. She regularly speaks on the phone with Gisèle, who lives in California. (Benjamin passed away in 1991 while being treated for cancer.) Depending on her energy level, she entertains about once a week. She is still a dues-paying member of the Academy and follows nomination season "with extreme interest," but because of her declining eyesight, she no longer watches many films and does not vote. She can still do crossword puzzles, though, and in the coming months she hopes to make progress on the autobiography she began a few years ago. She's written five chapters in the same buoyant style that she used in her charming 1962 book of essays, *Every Frenchman Has One*. A lover of words, she is enjoying mining her rich, long life for remembrances. And if she has anything to do with it, she will collect many, many more. Because this formidable woman has every intention of celebrating her 100th birthday come July 1, 2016. "Oh, I can't wait for it," she says. "I'm certainly relishing the idea of living a century. Can you imagine that? What an *achievement*." ■

THE KOBAL COLLECTION

First you cried with Hazel and Gus. . . .

Then you rooted for Eleanor and Park. . . .

Now fall in love with

Violet and Finch

"[A] heartbreaking love story about two funny, fragile, and wildly damaged kids."

—Entertainment Weekly

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Movies

Jennifer Aniston

Cake

STARRING *Jennifer Aniston, Anna Kendrick, Sam Worthington*

DIRECTED BY *Daniel Barnz*

R, 1 HR., 38 MINS.

By Melissa Maerz

YOU'VE PROBABLY HEARD that Jennifer Aniston looks a little rough in *Cake*. It's true. She plays Claire, a car-accident survivor who's struggling with chronic pain, and she has scars on her body, a haggard look on her face, and hair that's so stringy it could have been shampooed with chlorine and bacon grease. When it comes to awards-show-bait dramas like *Cake*, which earned Aniston a Golden Globe nomination, that's supposed to be part of the appeal. Moviegoers so love to see Hollywood beauties stripped of their vanity—*underneath all those fancy, placenta-infused beauty products, they look just like us!*—that we're expected to applaud when they're rewarded for it. But the idea that Aniston should be celebrated for "going ugly," as the women of *The View* put it, is condescending both to regular women (how is it

CINELOU FILMS

"ugly" to look like an average fortysomething human with a perfect yoga body and a few scars?) and to Aniston herself, whose understated performance is far more nuanced than her bad drugstore make-up suggests. Besides, it's a little weird to heroize Aniston for looking "ugly" when the whole point of the film is not to heroize Claire for enduring something so much worse.

What exactly that "something" is, *Cake* doesn't reveal until midway through the movie. But it's clear from the start that Claire doesn't want your pity. When we first meet her, she's in a support group for chronic-pain sufferers, listening to others grapple with the suicide of Nina (Anna Kendrick), a pretty young mother who once sat among them. Urged by the group leader (Felicity Huffman) to share her feelings about Nina's death, Claire recaps the gory details of the suicide, upsetting everyone. "I hate it when suicides make it easy on the survivors," she deadpans.

Cake doesn't want to make Claire easy on us, either. Too selfish to be a martyr, she forces her Mexican housekeeper, Silvana (Adriana Barraza, who's excellent here), to risk arrest by driving to Tijuana and smuggling pain pills back for her privileged boss. Claire is so bent on remaining miserable that she's alienated her nice-guy husband (Chris Messina), her physical therapist (Mamie Gummer), and her support-group leader, who ousts her from the circle. When Nina starts appearing to Claire in a series of hallucinations, Claire chooses to imagine her as a punishing shrew—hardly the warm-fuzzy, ghost-of-Christmas-past vision that would allow for any "healing." It would be tempting to see Claire as either a monster or a sad victim, but Aniston sidesteps those traps, playing the character simply as a woman who's brutally honest with herself and others. Her rant against Orange County residents is painfully on target. That is what makes her admirable, more than surviving tragedy: She just says whatever she's thinking out loud.

Aniston works so hard to avoid sentimentality that it's disappointing when it creeps into the film. Director Daniel Barnz casts everything in a blue-yellow light that oversells the melancholy mood. Silvana's devotion to a white boss who treats her badly is slightly uncomfortable. And a subplot involving Nina's handsome husband (Sam Worthington) and their redheaded, Campbell's Soup Kid-faced son feels tacked on to make Claire more likable. Still, the smaller scenes that focus on the everyday reality of depression stick with you, such as the shots of Claire lying awake in the middle of the night, uncomfortable in her own body, fighting to get back to sleep. Watching these scenes, you might forget that Aniston's pillow-creased face is supposed to be the draw here. That wasn't such a big risk for Aniston. Trusting that there's an audience out there for any film, even a good one, about chronic pain? Now, *that's* brave. **B+**

Anna Kendrick and Aniston

THE IDEA THAT JENNIFER ANISTON SHOULD BE CELEBRATED FOR "GOING UGLY" IS CONDESCENDING BOTH TO REGULAR WOMEN AND TO ANISTON HERSELF, WHOSE PERFORMANCE IS FAR MORE NUANCED THAN HER BAD DRUGSTORE MAKEUP SUGGESTS.

THIS FILM CONTAINS THE FOLLOWING:

- SG — SEXY GARDENER
- BJ — BILLY JOEL
- P — PERCOCET
- G — GHOSTS
- SD — STREEP DAUGHTER

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
SELMA	A	77	89	99	88
TWO DAYS, ONE NIGHT	A–	75	91	95	87
PADDINGTON	A–	76	77	97	83
A MOST VIOLENT YEAR	A–	74	80	89	81
STILL ALICE	B+	75	72	83	77
AMERICAN SNIPER	C+	76	72	73	74
INTO THE WOODS	B–	67	69	71	69
BIG EYES	B+	70	62	69	67
THE WEDDING RINGER ↗	D	62	30	29	40
TAKEN 3	B–	66	26	11	34

CAKE: CINELOU FILMS; *THE WEDDING RINGER*: MATT KENNEDY

The Boy Next Door

STARRING *Jennifer Lopez, Ryan Guzman, John Corbett, Kristin Chenoweth*
DIRECTED BY *Rob Cohen*
R, 1 HR., 31 MINS.
By Leah Greenblatt

OH, TO HAVE JENNIFER Lopez as your high school English teacher: a lip-glossed goddess who waxes rhapsodic over Homer's *Odyssey*, bakes fresh chocolate-chip cookies, and never seems to assign homework. Can you blame the boy next door for wanting more than long chats about meaning and metaphor in *The Iliad*? Especially if that boy (Ryan Guzman) is a transfer student who's "almost 20" (also his approximate number of abs) and a bona fide psychopath. After their one sexual encounter—"Her mistake. His obsession," pants the poster's breathless tagline—his crush spins quickly into a murderous fixation. A few deliciously bonkers bons mots dot the Lifetime-grade dialogue, and Lopez is game enough. But *Boy*'s premise reeks of stalker-movie mothballs, and it's too timid to fully dive into the high camp it hints at. Instead, this cookie just crumbles. **C+**

Rawwwwrrrrr!

COUGAR ALERT!

HERE'S TO YOU, MRS. ROBINSON, AND STIFLER'S MOM, AND...

In *The Boy Next Door*, Jennifer Lopez gets romantically entangled with a much younger man. Here's a ranking of 11 actresses who did it way more memorably. —*Tim Stack and Marc Snetiker*

1 | ANNE BANCROFT
The Graduate **1967**
Anne Bancroft's Oscar-nominated Mrs. Robinson easily holds the title of cinema's ultimate hot mom, thanks to Bancroft's combination of pathos, blazing sexual magnetism, and sphinxlike expressions. Yes, Benjamin, she was trying to seduce you. A I N

2 | RUTH GORDON
Harold and Maude **1971**
Somehow this dark comedy manages to make a May-December romance between a 79-year-old eccentric (Gordon) and a death-obsessed man many decades her junior (Bud Cort) more charmingly offbeat than creepy. A I

3 | NICOLE KIDMAN
To Die For **1995**
Kidman is a sexy comedic marvel as a local weather girl so obsessed with becoming a famous news anchor that she seduces a trio of teens, including one played by Joaquin Phoenix, and persuades them to murder her adoring husband (Matt Dillon). A I

4 | ANGELA BASSETT
How Stella Got Her Groove Back **1998**
If you're a successful but single businesswoman like Stella, getting your mojo back isn't hard when you go on a first-class vacation to Jamaica and attract a short-shorts-wearing Taye Diggs. A I

5 | JENNIFER COOLIDGE
American Pie **1999**
The term "MILF" was barely an idea until Jennifer Coolidge stole the show (and Eddie Kaye Thomas' virginity) in this teen raunchfest as Stifler's buxom mom, quickly becoming every teenage boy's dream. (We'll leave it to your imagination what kind.) A I

6 | GLORIA SWANSON
Sunset Boulevard **1950**
In Billy Wilder's classic Hollywood noir, faded silent-film star Norma Desmond (Swanson) falls in love with a newbie screenwriter but ultimately kills him when he serves her a reality check. This cougar comes with a side of crackers. A I N

7 | SUSAN SARANDON
Bull Durham **1988**
Two minor-league baseball players (Kevin Costner and Tim Robbins) find themselves under the spell of a sexually vivacious fan (Sarandon) who knows her way around the bases. I

8 | JACQUELINE BISSET
Class **1983**
Homeroom gets reallllllllllll awkward when high schooler Andrew McCarthy discovers that the older woman he's been seeing—played in all her feathered-hair glory by Bisset—is mom to his best pal Rob Lowe. A I

9 | CATE BLANCHETT
Notes on a Scandal **2006**
Cate Blanchett's free-spirited art teacher Sheba Hart sleeps with a 15-year-old student, but it's her friendship with a nosy co-worker that leads to her ending up arrested for the affair. The lesson: Keep your underage trysts a secret from Judi Dench. A I

10 | NAOMI WATTS AND ROBIN WRIGHT
Adore **2013**
Dating your best friend's son would probably strike most adults as a no-no. But that's not the case for Watts' and Wright's characters, who *both* strike up affairs with the other's offspring in this adaptation of Doris Lessing's *The Grandmothers*.
A I N

COUGAR: PAM FRANCIS/GETTY IMAGES; *THE GRADUATE*: UA/EMBASSY/IMPTV.NET; *HAROLD AND MAUDE*: PARAMOUNT PICTURES/PHOTOFEST; *TO DIE FOR*: SHANE HARVEY; *HOW STELLA GOT HER GROOVE BACK*: D. STEVENS; *AMERICAN PIE*: VIVIAN ZINK

KEY A = Amazon Instant Video I = iTunes N = Netflix streaming

Alexei Kasatonov, Viktor Tikhonov, Vladislav Tretiak, Igor Larionov, and Viacheslav Fetisov

Red Army

DIRECTED BY *Gabe Polsky*
PG, 1 HR., 25 MINS. By Chris Nashawaty

IF SPORTS are, in fact, a metaphor for war, then it makes sense that one of the most dramatic chapters of the Cold War was played out on ice. Our memories of the U.S.–Soviet hockey rivalry tend to focus on the "Miracle on Ice," when a scrappy bunch of American amateurs beat an imposing Russian squad and went on to win gold at the 1980 Lake Placid Olympics. At the time, that upset seemed to be a vindication of our way of life. Proof that good could triumph over an empire of evil. The truth is, the Soviets dominated the sport for decades. With their superior funding, tireless training, dizzying skating formations, and seemingly robotic drive, they came across like a team of emotionless Ivan Dragos. But thanks to Gabe Polsky's enthralling new documentary, we finally get to see these athletes for who they really were—it humanizes a group of men who were cast by history in the role of villains. The star of the story is Viacheslav Fetisov, a Communist Bobby Orr, who's still as prickly as he was in his heyday. While Polsky's film expertly recounts the political and cultural tensions of the time through archival clips and revealing new interviews, it really comes to life whenever Fetisov is on camera. Occasionally flipping the bird to a line of questioning, Fetisov gets choked up recalling the brotherly bond between his teammates and how they felt like pawns of the state, ripped away from their families for the glory of Mother Russia. Eventually they would all go on to have lucrative second-act careers in the NHL, where they were reunited on the Stanley Cup-winning Red Wings team of the '90s. It's one of history's—and sports'—great ironies that after so many years as hammer-and-sickle heavies, they were ultimately embraced as heroes in, of all places, Detroit. **A**

***RED ARMY* IS AN ENTHRALLING NEW DOC THAT HUMANIZES A GROUP OF MEN WHO WERE CAST BY HISTORY IN THE ROLE OF VILLAINS.**

Mommy

STARRING *Anne Dorval, Antoine Olivier Pilon, Suzanne Clément*
DIRECTED BY *Xavier Dolan*
R, 2 HRS., 19 MINS. By Chris Nashawaty

IF YOU FEEL uncomfortable watching Xavier Dolan's gripping new film, *Mommy*, that's entirely by design. The movie is projected in a tightened 1:1 aspect ratio, which means the screen is essentially a square postage stamp rather than a rectangular envelope. But even if you're not hip to the technical specs, the visual cue still works: You feel the movie closing in on you the same way that life is closing in on the characters. Dolan, the 25-year-old French-Canadian enfant terrible, is toying with the audience, telling us how to feel right off the bat before he's had a chance to earn it. But you won't mind because his story winds up being so raw and heartbreaking. It taps into every parent's worst nightmare—the horror of being unable to protect an out-of-control child. The marvelous Anne Dorval stars as Diane, a struggling working-class widow whose teenage son, Steve (Antoine Olivier Pilon), is tossed out of a state care facility after setting a fire. Steve may have the meringue face of an angel, but he's a wild, hyperactive cyclone who's too much for Diane to handle. Still, he's her son. And the brief flashes of little-boy sweetness that occasionally break through his anger make her want to try. She's a fighter. Dolan throws a stranger into the mix, a kindly neighbor (Suzanne Clément) who attempts to homeschool Steve. But he can't be taught...or tamed. His mind revs too fast; his troubles run too deep. All of this leads Diane toward a decision that no parent should have to make, and Dorval's face makes you feel every bit of anguish in that grim choice. *Mommy* is an unsparing movie full of hope and bitter truth. **A**

Anne Dorval

MOMMY: SHAYNE LAVERDIERE

Al Pacino in *The Humbling*

Also Playing

Black Sea
R, 1 HR., 54 MINS.
Proving there's almost no such thing as a bad submarine movie, this taut, twisty, and claustrophobic deep-sea thriller is like a chess match in a rusty sardine tin. Jude Law, brandishing a thick-as-haggis Scottish accent and a beady-eyed air of desperation, plays a laid-off sub captain leading a dirty-dozen squad of Brit and Russki mercenaries on a mission to salvage millions in sunken Nazi gold off the Georgian coast. The setup is straight out of a '70s B movie, but director Kevin Macdonald (*The Last King of Scotland*) gooses it with a blast of *The Treasure of the Sierra Madre* paranoia. **B+** *—Chris Nashawaty*

Anne Hathaway in *Song One*

The Duke of Burgundy
NR, 1 HR., 44 MINS.
Haunting, lyrical, and a little pervy, Peter Strickland's art-house dominatrix fantasy is a throwback to the taboo Euro-erotica of Radley Metzger. Sidse Babett Knudsen and Chiara D'Anna play butterfly-collecting lovers whose escalating thirst for S&M power games nudges their relationship toward doom. It's not for everyone. But it is stylish, sexy, and, if you squint hard enough, has something profound to say about the perils of romantic routine. **B** *—Chris Nashawaty* L V

The Humbling
R, 1 HR., 53 MINS.
Al Pacino speaks in a great low growl as a Broadway actor who nose-dives off the stage one night and lands in a mental institution. The movie is a bitter comedy about the absurdity of men aging, and as directed by 72-year-old Barry Levinson, co-written by 84-year-old Buck Henry, and based on a novel by 81-year-old Philip Roth, it sure smells like Old Spice. But Pacino keeps the tone weird and shaggy, especially in his cuckoo scenes with Nina Arianda as a loopy stalker. (As his girlfriend, Greta Gerwig fares worse, playing a classic lech fantasy: the lesbian who falls for a man twice her age.) Pacino's always been a treat at this softer volume, and the film is worth watching if only for his slack-faced reactions to the collapsing scenery. They're funnier than any "Hoo-ah!" **B** *—Joe McGovern* L I V

Jude Law in *Black Sea*

Song One
PG-13, 1 HR., 28 MINS.
A better title might be *A Wan Romance Grows in Brooklyn*. Anne Hathaway, pale and Keane-eyed, stars as Franny, an anthropology grad student in Morocco who returns to New York when the brother she hasn't spoken to for months is hit by a car and falls into a coma. Hoping to reconnect, she seeks out the adorably melancholy troubadour (British musician Johnny Flynn) he idolized. In a shocking twist, the two fall in love—we know this because they spend hours gazing wistfully off docks, drinking beverages in tandem, and plinking away at guitar strings. The movie has some earnest charm, but it never really sings. **B–** *—Leah Greenblatt* L I V

EW **MORE ON EW.COM** Check out our reviews for *Mortdecai* (in theaters Jan. 23), which did not screen by our deadline, and *Wild Card* (Jan. 30)

THE HUMBLING: CHRISTIE MULLEN; *BLACK SEA*: ALEX BAILEY

40 years of making the Royal Family your extended family.

People love People

Television

Keri Russell

The Americans

Premieres Jan. 28, 10 p.m.

FX

By Melissa Maerz

THE AMERICANS is the ultimate fantasy for liberal Americans who grew up hating the Reagan administration. By aligning viewers with two Soviet spies—Elizabeth (Keri Russell) and Philip (Matthew Rhys) Jennings, who are embedded with their children in the suburbs of D.C.—the drama offers a smart critique of American politics from a dissident's perspective that still feels relevant today. Watching the Jenningses fight to make the world a better place for their kids allows us to see them as something more than The Enemy, though the realization that they're just as enslaved to ideology as their American neighbors prevents us from fully rooting for them. The real fantasy here isn't about politics anyway. It's about how cool it is to be part of the counterculture. With its spy-vs.-spy intrigue,

MICHAEL PARMELEE/FX

Matthew Rhys

vintage fashions, and cult-band soundtrack (Fad Gadget! Echo & the Bunnymen!), the show lets us revel in radical chic.

So it's a nice twist that season 3 finds Elizabeth and Philip fighting a rebel force of their own: their teenage daughter. After the death of Communist leader Leonid Brezhnev, the Soviet war in Afghanistan is escalating, and the KGB is focused on infiltrating the CIA's Afghan group. The Jenningses' old handler, Gabriel (Frank Langella), has returned to the U.S. to persuade them to groom Paige (Holly Taylor) as a spy. Elizabeth supports this, but Philip argues that they can't force Paige into the family business. Like a typical teenager, she loves the things her parents hate, which might be why she's still obsessed with church. Besides, how do you raise a rebel when she's busy rebelling against you?

LIKE ANY GOOD COUNTER-CULTURAL FORCE, *THE AMERICANS* STILL GETS ITS THRILLS FROM SEX AND VIOLENCE.

The Americans has always made a strong case against blindly following any sort of dogma. But the new season also poses an interesting question: Is it okay to instill your beliefs in your own kids? This debate gets even trickier as Elizabeth trains a new recruit who's young enough to be her son, and Philip flirts with a woman who's not much older than Paige in exchange for intel. When Philip sees an ad for Love's Baby Soft on TV ("So innocent, it could well be the sexiest baby around!"), you can see his resolve to exploit this young mark—or Paige herself—for the cause start to weaken. Manipulating adults might be fine, but kids are a different thing.

The pacing is a little slow early on, as the show takes the time to introduce new characters and story lines, such as Agent Beeman's (Noah Emmerich) sudden interest in attending EST (Erhard Seminars Training) meetings. But by the third episode, which climaxes with a crazy scene where Philip and Elizabeth work through their sexual tension with a gruesome act, the suspense is back. "Sex is the one thing we have—almost getting killed is another—that can jolt us into being alive," an EST leader tells Beeman. And it's true. This might be a philosophical season of *The Americans*, but like any good countercultural force, it still gets its thrills from sex and violence. Anything else would be un-American. **B+**

THE AMERICANS: MICHAEL PARMELEE/FX; *BETTER CALL SAUL*: URSULA COYOTE/AMC

Better Call Saul

Debuts Feb. 8, 10 p.m.

AMC

By Jeff Jensen

WE OPEN COLD with a black-and-white sequence observing a sad-sack milquetoast rolling dough at a Cinnabon in Nebraska. The song "Address Unknown" expresses our disorientation and the existential condition of this nervous-looking soul hiding behind a mustache and glasses. He lives in fear, and if you watched *Breaking Bad*, you know why. He lives alone in a spartan home with the blinds closed, finding comfort in drink and a videotape of commercials that remind him of more vibrant, colorful days, when he was Saul Goodman, lawyer to meth kings and lowlifes and assorted losers willing to break bad to be somebody—which is to say, people like him.

Better Call Saul is an origin story, a drama about how Walter White's morally challenged counsel became a man worth calling. We meet him roughly six years before *Breaking Bad*, when Saul Goodman (Bob Odenkirk) is not yet Saul Goodman, but rather Jimmy McGill. He toils almost literally in the shadow of his once illustrious brother (Michael McKean), a legal hotshot losing his mind to a malady that has him scared of electricity and living in darkness. Jimmy digs lawyering the way Walt loved cooking, but he's far, so far from Walt's

Bob Odenkirk

genius, and he resents paying his dues with lowly public-defender work, and couldn't give a s--- about the law anyway.

What Jimmy wants is a feeling of significance, and he's fighting his hustler's nature to get all of what he wants in mostly legit ways—a battle he seems set to lose by degrees. The first threshold: an encounter with a character *Breaking Bad* fans will recognize. Co-creator Vince Gilligan, who directed and co-wrote the pilot, packs the hour with clever metaphors for Jimmy. He can never get enough validation stamps for the courthouse parking attendant—Hey, look! It's Mike (Jonathan Banks), Saul's future fixer!—to let him exit and move forward. His car, a Suzuki Esteem, is beaten and yellow, just like his character, and he drives it recklessly. It's only a matter of time before he hurts someone, and wrecks himself.

As a character study of a postmodern Willy Loman, as a satire about self-creation, as a subversive poke at those who find wish fulfillment in antihero fantasy, *Better Call Saul* has promise and purpose. But the show doesn't yet know how to entertain as anything but deep-dive fan service. Like Saul himself, its identity is a work in progress. The energetic visual storytelling engages, but the deliberate pacing left me restless. I like the offbeat black comedy and downbeat poignancy, but the qualities don't mix well at present. (Though the McKean character nicely shades Saul, he's absurd all the same.) Odenkirk is fine, but he might be more compelling if the role were modified to express his broad range of comic talent. *Saul* has a story in it. A series? For now, that call's on hold. **B**

Jonathan Banks and Odenkirk

NINE FAMOUS FACES, ONE WORTHY CAUSE

Alfre Woodard, Blake Lively, Jennifer Garner, and more lend their support to the documentary *A Path Appears* (debuting Jan. 26 on PBS), which examines issues of gender inequality around the world. —KEVIN P. SULLIVAN

Two years ago, the documentary *Half the Sky: Turning Oppression Into Opportunity for Women Worldwide* sent celebrities to Africa and Asia to raise awareness of gender-based abuse like sexual slavery. Now the group behind *Sky*, including director Maro Chermayeff and Pulitzer Prize-winning journalists Nicholas Kristof and Sheryl WuDunn, has reteamed for a three-part docuseries, *A Path Appears*. Once again they're enlisting big names—including Alfre Woodard, Ashley Judd, Eva Longoria, and Ronan and Mia Farrow—to visit the front lines of gender oppression around the globe. This time, however, some of those stories take place much closer to home. "A lot of Americans don't perceive these issues to be as extreme here as they are abroad," Chermayeff says, citing a Justice Department estimate that as many as 300,000 children are at risk of being trafficked into sexual slavery each year in the U.S.

Path dispatches Jennifer Garner back to her home state of West Virginia to learn about the overwhelming poverty faced by women there, and sends Blake Lively to Boston, where she speaks with a teenage human-trafficking survivor. To be sure, having celebrities meet victims of gang violence and child slavery is every bit as strategic as it sounds. "We know that if [the celebrities] can shine their light onto something, it brings new people who wouldn't care about this otherwise," Chermayeff says. "We're clear that's why they're with us, and it's what they want to have happen."

While the issues are grim, Chermayeff acknowledges, *Path* itself works hard not to be. "In the end, *A Path Appears* is very hopeful," she says. "It's not slapping you on the wrist for not doing more. It's telling you how you can get involved and how to be part of these issues that are unraveling before your eyes."

Alfre Woodard with a young girl

BETTER CALL SAUL: URSULA COYOTE/AMC; *A PATH APPEARS*: AUDREY HALL

POP CULTURE PERSONALITY QUIZ

RAINN WILSON

The 49-year-old *Office* alum is returning to TV with a nasty attitude—and he's hoping you'll come along for the ride. Wilson stars on the Fox drama *Backstrom* (Thursdays, 9 p.m.) as a gifted but maladjusted special-crimes-unit detective who fires his insults with the safety off. Keeping that in mind, let's do a quick psych eval of the amiable actor. —DAN SNIERSON

1 Given that Everett Backstrom is self-destructive, and you once played a mortuary apprentice on *Six Feet Under*, we ask: How would you like to die?

Anything involving getting eaten by a wild animal is how I would like to go. There's no more noble way to leave this earth than to be torn apart by sharks or wolves or gored by a rhinoceros. I'd even settle for animals that aren't as sexy, like being torn apart by ravenous hamsters.

2 Which detective would you most like to partner with?

A. **Magnum P.I.**

B. **The gang from *Scooby-Doo***

C. **Columbo**

D. **Sherlock Holmes**

E. **Jessica Fletcher**

Because solving those crimes is so simple. I'd walk into the crime scene and I would say, "I betcha it's the rich guy wearing a mask pretending to be that bloodthirsty creature that lives in the basement."

3 Backstrom eats horribly. Confess your most disgusting food vice:

When I do secret, shame-filled emotional eating, it usually involves a one-pound tub of hummus.

4 Voice you'd love to have on your car's GPS navigation system:

God. Who better to be giving you navigation advice, or any kind of advice, for that matter? If not God, then Alex Trebek, who is the closest thing to God that we have on the planet.

5 Most embarrassing TiVo season pass:

Storage Wars. If aliens are monitoring our broadcasts and they want to know what America is all about, just watch *Storage Wars*. It's got it all.

6 Choose a Wilson to be stranded on a desert island with:

- ☐ RITA WILSON
- ☐ OWEN WILSON
- ☑ WILSON THE VOLLEYBALL
- ☐ LUKE WILSON
- ☐ WILSON PHILLIPS
- ☐ WOODROW WILSON
- ☐ REBEL WILSON
- ☑ THE WILSON SISTERS FROM HEART

We could get a little volleyball game going—it would be me versus the Wilson sisters with Wilson the volleyball. Every time I spiked a winner, I would shout in their faces, "Barracuda!"

7 What's in your wallet right right now?

I got sent a free-burrito card from Chipotle. That's one of my most prized possessions. I actually tweeted something terrible about Chipotle ("Let's start an Internet rumor that Chipotle is secretly serving 'human' "), and someone in their PR department was like, "Hey, Rainn Wilson mentioned Chipotle! Let's send him a free-burrito card!" It's not actually people, just FYI. *It's puppy.*

8 As Dwight Schrute on *The Office*, you were always getting inventively pranked by Jim. What's the best prank you've ever played on someone else?

IPhones allow you to take photos without having to unlock the phone. So anytime I see an iPhone lying there, I'll pick it up, turn on the camera, and take 1,000 photos of my face. I will fill the memory card with pictures of my face, usually the exact same expression—I just scowl into the camera. It is the best prank ever. Thank you, Apple!

WILSON: MATT HOYLE; HAMSTER: PYZA/PUCHIKUMO/FLICKR RF/GETTY IMAGES; *MAGNUM, P.I.*: CBS/PHOTOFEST; *SCOOBY-DOO*: HANNA-BARBERA/EVERETT COLLECTION; *COLUMBO*: NBCU PHOTO BANK/AP IMAGES; *SHERLOCK*: BBC HOME ENTERTAINMENT/© HARTSWOOD FILMS 2013; *MURDER, SHE WROTE*: EVERETT COLLECTION; TREBEK: MICHAEL KOVAC/AFI/GETTY IMAGES; *STORAGE WARS*: BOBBY QUILLARD; WILSON: FRANÇOIS DUHAMEL; CHIPOTLE: PATRICK T. FALLON/BLOOMBERG/GETTY IMAGES; *BACKSTROM*: SERGEI BACHLAKOV/FOX

Mae Whitman, Sarah Ramos, Peter Krause, and Monica Potter

Parenthood: The Exit Interview

With the series' sure-to-be-tearstained finale airing Jan. 29 on NBC, we asked showrunner Jason Katims to reflect on six seasons of Bravermans.
—SAMANTHA HIGHFILL

Tell us your most vivid memory from the first day on set.
One memory I have from doing the pilot—it's not really the first day—we brought the actors in [for rehearsals] in families, so we had Adam and Kristina and Max and Haddie as one group, and the conversation led to Asperger's and Max and how it's affected the family. At the end of the rehearsal, I turned to Tommy Schlamme, the director, and said, "That went really well. The one thing I felt badly about was we spent so much time talking about Max that we had very little time talking about Haddie. I kind of felt like Sarah [Ramos] felt a little bit like 'Oh, it's all about Max.'" And Tommy's reaction was "Exactly." It was mirroring what the experience would be for Haddie to be in that family. It felt like Tommy really understood that dynamic we were going after. I remember thinking it was going to be a really profound experience to take that story line on and to do this show.

What is your favorite scene of the series?
There's a few that come immediately to mind: One was the scene between Zeek and Amber after she had a car accident and he takes her back to the car. That was a very beautiful scene for both of the actors. Another is when Max is in the backseat of the car after he's had this experience of being bullied on the class trip and he asks why he's different. Another scene—I'll just say one more so I don't lose all credibility—is the scene where Haddie calls Adam on the telephone when Kristina's going through cancer, and she's basically insisting to be talked to as an adult and know what's really happening with her mom, and he tells her.

Whitman and Craig T. Nelson

Is there a story line you regret?
The one thing I regret was not having more time to tell the story about Haddie having a girlfriend at college and seeing how that affected the family. We didn't have a lot of episodes that [Ramos] was available to us because she was in school. We introduced that idea and it was sewn up in an episode as opposed to letting it breathe.

Who's the most unexpected celebrity fan you've heard about?
David Bowie. I have not spoken to him directly, but I've heard that he is a fan of the show through Joy Bryant.

What mementos did you take from set?
I took the Luncheonette sign. Actually, we just hung it up in the dining room at my house.

What three emotions sum up your last day on set?
Obviously it was sad for the show to end. I was also very proud. I was proud of the way we ended the show and also the work that everybody has done this season. I would say the third feeling would be oddly celebratory. We were celebrating the show and celebrating that we were all able to be part of something that was very meaningful to all of us.

If aliens invaded, and your show was the only pop culture remnant, what do you hope it would say about humanity?
I would hope that it would say that humans always tried to put their best foot forward in life and that humans tried to be the best versions of themselves that they could be.

PARENTHOOD (TOP): BEN COHEN/NBC; KATIMS: CHRIS HASTON/NBC; *PARENTHOOD* (BOTTOM): COLLEEN HAYES/NBC

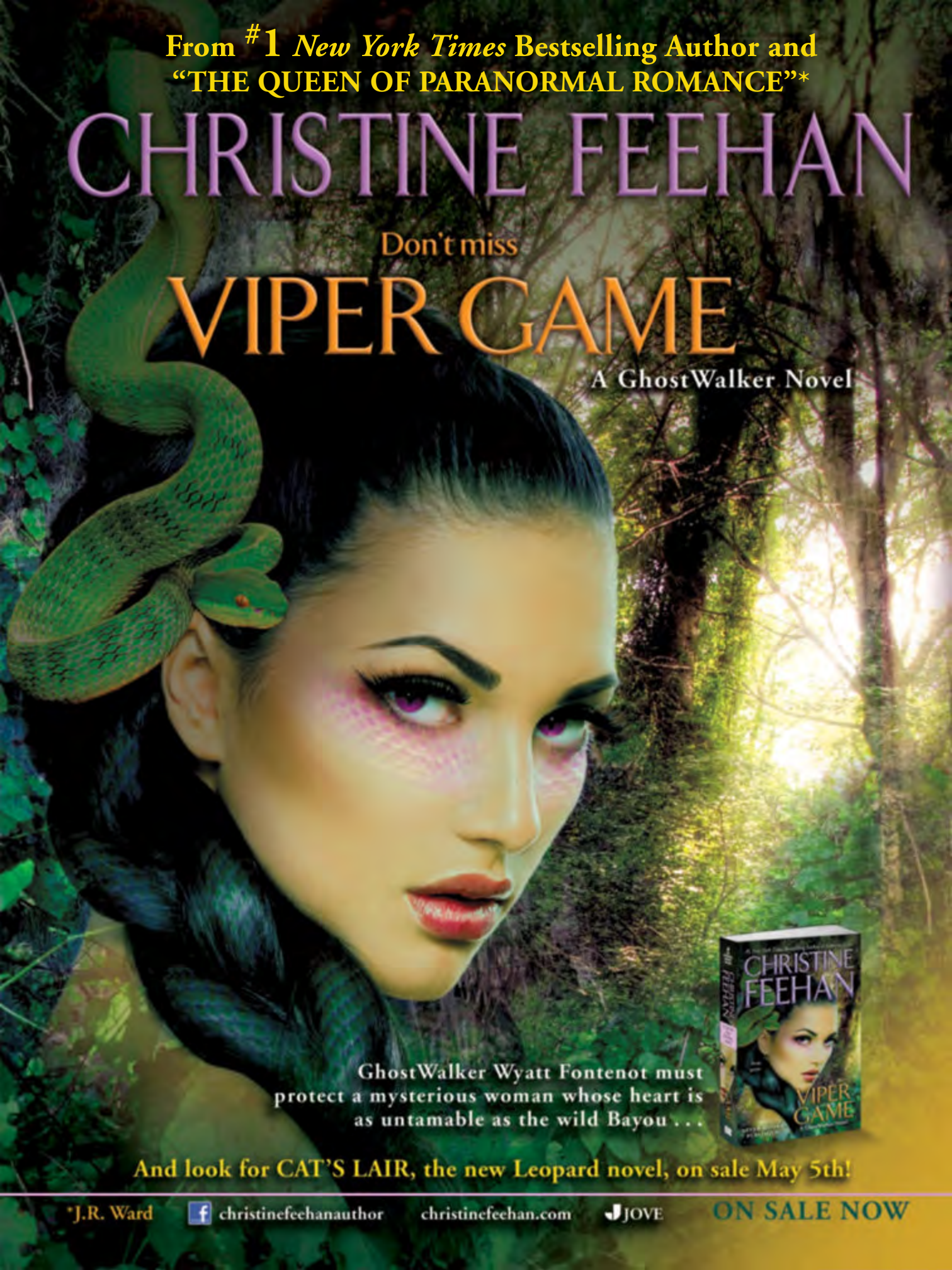
From #1 *New York Times* Bestselling Author and
"THE QUEEN OF PARANORMAL ROMANCE"*

CHRISTINE FEEHAN

Don't miss

VIPER GAME

A GhostWalker Novel



GhostWalker Wyatt Fontenot must protect a mysterious woman whose heart is as untamable as the wild Bayou . . .

And look for CAT'S LAIR, the new Leopard novel, on sale May 5th!

*J.R. Ward christinefeehanauthor christinefeehan.com JOVE ON SALE NOW

Music

(Clockwise from top left) Hanni El Khatib, Modest Mouse's Isaac Brock, Tove Lo, Mystikal, Mark Ronson, Miguel, Nicki Minaj, and Charli XCX

STAFF PLAYLIST

15 Songs We're Loving This Winter

The best of what's new and next, from crisp electro jams to pop stompers and indie anthems. By EW Music Staff

▶ MIGUEL "Coffee"
On this slinky number from his new EP, the R&B virtuoso manages a nearly impossible feat—murmuring "I just wanna watch you sleep" without making us want to file a restraining order.

▶ TOVE LO "Talking Body"
Upholding her rep as radio's raunchy new darling, the Swedish nymphet trills about the bedroom activities on her docket. Hint: Neither HBO Go nor napping is involved.

▶ PURITY RING "Begin Again"
Glitchy and gorgeous, the latest off the Canadian synth duo's second LP is like a dying star: a mixture of gloom and shimmering sweetness.

▶ NICKI MINAJ "Four Door Aventador"
Rappers can be demanding, but on her woozy trip-hop track, Nicki merely asks that you double-tap her Instagram pics...while she cruises the Sunset Strip with Shia LaBeouf and Donna Karan.

KHATIB: NOEL VASQUEZ/GETTY IMAGES; BROCK: TIM MOSENFELDER/GETTY IMAGES; LO: CHELSEA LAUREN/WIREIMAGE.COM; MYSTIKAL: PRINCE WILLIAMS/FILMMAGIC.COM; RONSON: MIKE MARSLAND/WIREIMAGE.COM; MIGUEL: RICK KERN/GETTY IMAGES; MINAJ: KEVIN WINTER/BET/GETTY IMAGES; CHARLI XCX: KEVIN MAZUR/WIREIMAGE.COM

▶ **PETITE NOIR "Chess"**
The much-buzzed Cape Town, South Africa, resident's otherworldly voice swoops from fluttering falsetto to creamy baritone on this thrumming slow-burn ballad. Checkmate, new friend. Checkmate.

▶ **WAXAHATCHEE "Air"**
"I left you out like a carton of milk," the Alabama-bred songwriter born Katie Crutchfield coos on this cinematic beauty. With a song so hauntingly pretty, how mad can you get that she's careless with dairy?

▶ **JOHNNY FLYNN "In April"**
Song partners and real-life paramours Jenny Lewis and Johnathan Rice penned this yearning, folksy ramble for the Anne Hathaway indie drama *Song One* (see review, page 102).

▶ **TINK FEAT. CHARLAMAGNE THA GOD "Around the Clock"**
Quoting Wu-Tang lines older than she is over a swaying Timbaland beat, the 19-year-old Chi-town native stakes out her territory with raspy try-and-step-to-me defiance.

▶ **HEEMS "Sometimes"**
The newly solo MC, formerly of rap hucksters Das Racist, spits light-speed low-self-esteem boasts ("Sometimes I hate compliments/They make me blush!") over a fidgety electro-hop backdrop.

▶ **HANNI EL KHATIB "The Teeth"**
While the Black Keys are busier these days tumbling down psychedelic rabbit holes, fans of oil-stained garage blues can hop aboard this chugging scuzz-rock express.

▶ **RAE SREMMURD "My X"**
The purest yawp in youth culture currently belongs to the barely legal Sremmurd boys. Producer Young Chop's doomsday drums perfectly match their primal bellows.

▶ **CHARLI XCX "Gold Coins"**
The bratty Brit doesn't mean to brag, but she's got "offshore bank accounts," Bentleys, and one hell of a knack for pop hooks.

▶ **MARK RONSON FEAT. MYSTIKAL "Feel Right"**
Growling with delight over strutting horns, Mystikal sounds like rap's answer to the Muppets' Animal on this funk-filled call-and-response banger.

▶ **JAZMINE SULLIVAN "Mascara"**
Her melting ballad about superficiality may seem satirical, but with lines like "My tits give me trips to places I can't pronounce," we really want to hack her Orbitz account.

▶ **MODEST MOUSE "Lampshades on Fire"**
The long-absent indie titans unfurl their first official single since 2007, a bouncing tale about humanity destroying then abandoning the earth. (Way more fun than it sounds.)

EW **MORE ON EW.COM**
Stream these songs (minus several currently available only in limited spots online) at *spotify/wintersongs*

Rae Sremmurd

CHART FLASHBACK

Fifteen years ago on the Hot 100, we had a still-sweet Xtina, smooth Santana, and Savage love. —KYLE ANDERSON

1 CHRISTINA AGUILERA "What a Girl Wants"
Britney Spears would escalate the Disney Diva arms race with her far naughtier *Oops!...I Did It Again* a few months later. Goodbye to baby-tee'd bubblegum, hello, "Xtina" and buttless chaps—but here, such innocence! **B+**

2 SAVAGE GARDEN "I Knew I Loved You"
Note to creeps: The line "I think I dreamed you into life" only works if you look like the dude from Savage Garden. **C+**

3 SANTANA FEAT. ROB THOMAS "Smooth" Just like the flu in that it spread fast, impacted young and old, and eventually gave you chills and fatigue. **C–**

4 BRIAN McKNIGHT "Back at One" If step four is "repeat steps one through three," then how do we ever get to step five? *Trippy*. **B+**

5 BLAQUE FEAT. JC CHASEZ "Bring It All to Me"
Had a different *NSYNCer come on board here, we might still know who Blaque are. **B–**

6 MARC ANTHONY "I Need to Know"
The turn-of-the-century Latin movement has now been reduced to corny "Livin' La Vida Loca" jokes, but this conga-kissed come-on still sounds genuinely *caliente*. **B+**

7 MISSY ELLIOTT FEAT. NAS, EVE & Q-TIP "Hot Boyz"
No bonkers backward raps or garbage-bag couture; just Missy and her hard-hitting friends telling the world that she will not settle for less than "a hot boy, a rock boy/A fun toy, a Glock boy." Bonuz pointz for bonkerz zpelling. **A–**

8 JESSICA SIMPSON "I Wanna Love You Forever"
...as long as your name isn't Nick Lachey. **B**

9 EIFFEL 65 "Blue (Da Ba Dee)"
Every prom season gets the "Barbie Girl" it deserves. **D+**

10 WHITNEY HOUSTON "My Love Is Your Love"
With this soulful, reggae-splashed gem, Whitney seemed to be entering a great new era. Alas, it was her last real hit. **A**

(Above) Missy Elliott, Marc Anthony, and Christina Aguilera

ELLIOTT: FRANK MICELOTTA/GETTY IMAGES; ANTHONY: R.J. CAPAK/WIREIMAGE.COM; AGUILERA: RON GALELLA/WIREIMAGE.COM; RAE SREMMURD: ROGER KISBY/GETTY IMAGES

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PLAYLIST

JOHN CARPENTER'S FAVORITE SCORES

The B-movie master's films—including cult marvels *Halloween*, *Escape From New York*, *The Thing*, and *Big Trouble in Little China*—are legendary, but his synth-soaked scores have also cast a long shadow. In honor of his debut album, *Lost Themes* (out Feb. 3), a set of spooky instrumentals he cut with his son, the 66-year-old reveals the movie music that drives him wild. —KYLE ANDERSON

▶ *THE THING FROM ANOTHER WORLD* (1951)
"Dimitri Tiomkin is one of my favorites. This score had a theremin, which is not used too much anymore, but it was in the '50s. It was just really dynamic and exciting."

▶ *THE QUATERMASS XPERIMENT* (1955)
"James Bernard, who I got to know near the end of his life, did a lot of Hammer films, most famously the first Christopher Lee *Dracula*. *Quatermass* really makes you uneasy just to listen to it."

▶ *FORBIDDEN PLANET* (1956)
"I went to see this when I was 8 years old. It was this giant space opera, and an entirely electronic score. At the time, it was groundbreaking. This husband-and-wife team did it, and it was so profound to me. There's no *music*—just electronic sounds. I think that's where my love of synthesizers started."

▶ *VERTIGO* (1958)
"The perfect nightmare—a bad dream all the way through. [Composer Bernard] Herrmann and [director Alfred] Hitchcock was a great partnership."

▶ *JOURNEY TO THE CENTER OF THE EARTH* (1959)
"That's Bernard Herrmann. He used the lowest instruments, organs and bassoons, playing their lowest notes. He's taking you *down*."

▶ *RIO BRAVO* (1959)
"Dimitri Tiomkin again! The *real* Degüello theme—the Spanish theme they played at the Alamo—is really boring. He made [his] up, and it's just gorgeous. That's the reason to love the movie."

▶ *PSYCHO* (1960)
"Herrmann used all strings—he was thinking about the knife, he was thinking high-pitched. Herrmann was a genius. He could get maximum effect for the minimum means. He just had a few strings playing, but it was brilliant."

▶ *STRAW DOGS* (1971)
"The score is the characters' feelings. It's impressive because it's not showy. It was there and it twisted you, but in a different way. The psychological underpinnings of it were amazing."

▶ *SORCERER* (1977)
"That's Tangerine Dream, a German techno group. It's weird. Weirdness is important."

KYLE CASSIDY

AWKWARD QUESTIONS

Kenny G

You know him as nothing but a smooth-jazz "G" thang—but he's also a pilot, golfer, stock picker, and, well, huge in China. On the eve of his new bossa nova album, *Brazilian Nights*, we get a reed on the long-locked saxophonist. —DAN SNIERSON

You were an early investor in Starbucks. Was that just to ensure placement of your albums?
Absolutely. That's where you want your record—at the counter at Starbucks. My Christmas album *Miracles* was actually the very first CD that Starbucks sold.... I think it goes best with a Frappuccino. It's soothing and also sweet.

Would you consider coming out with a line of underwear called the Kenny G-String?
The truth is I used to sell G-strings at my concerts when I first started. They had my name right in the sweet spot.

Were they a big seller?
They weren't, actually. [*Laughs*]

In China, your song "Going Home" is piped into public places to let everyone know that it's time to leave. When you play concerts there, do you screw with the audience sometimes and open with "Going Home"?
It has to be the last song. Or it's the first encore, and you rarely get a second encore after "Going Home." There's four people left that might want to hear more—but those would be the rebels.

Given that China doesn't pay you royalties and you hold a degree in accounting, could you tell us how much they owe you?
Oh, let's see. I think probably $30 or 40 million? It could be five times that much.... With China you just have to enjoy what they have to offer.

Ever just cut out the middle step and perform in an elevator?
I was on a cruise ship once and the elevators were clear, and people that were going up and down were watching me play. It was weird for me to play *to* an elevator as opposed to being played *in* an elevator.

"IF I CUT MY HAIR...MY CAREER WOULD GO RIGHT DOWN THE TOILET."

DAVE KOTINSKY/GETTY IMAGES

You've flown your own plane to gigs. Is it called G Force One?
It's a de Havilland Beaver. It's just called the Beaver. Every time I go to an airport, one of the pilots will get on the intercom and go, "Nice Beaver!" and then I answer, "Thanks! I just had it washed and waxed!"

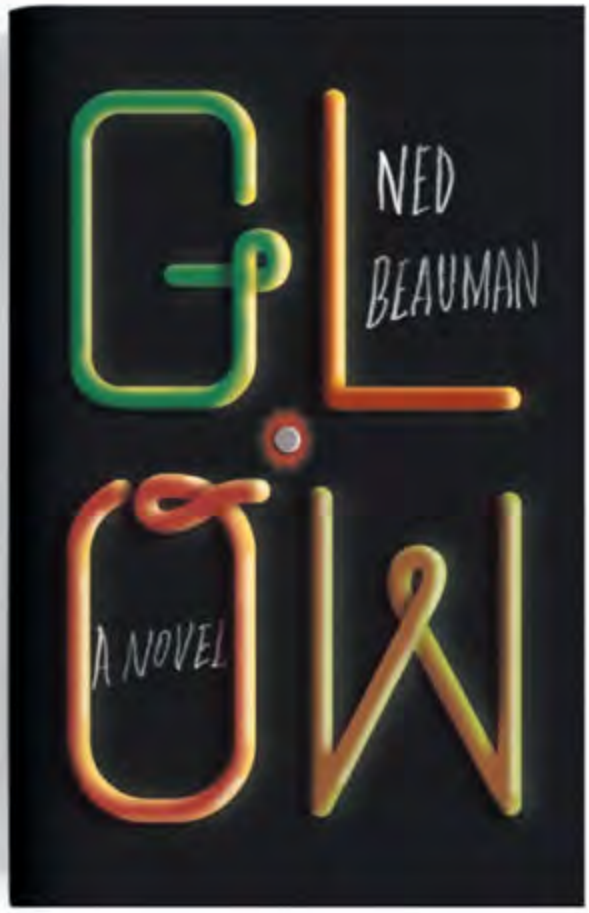
You've jammed with President Clinton. Did he seem like a sax addict to you?
When he pulled the sheet music of my song "Songbird" out of his sax case, I knew he was a saxaholic.

Let's say we want to style our hair like yours. What are the do's and don'ts of your do?
No fruits and berries. That only works with Eddie Murphy in *Coming to America*. I just put a little defining cream in there and that's it. I wash it once every three weeks, tops. Blow-drying is a no-no. That will damage it and then you end up looking like Michael Bolton used to. Then I have to cut my hair and my career would go right down the toilet. If I cut my hair, it's over.

You've played the same sax since high school. What do you think is inside it?
Angels, magic, and unicorns.

Every time you're charged for something instead of getting comped, do you shout, "*Oh my God, they billed Kenny!*"
The thing about *South Park* is I'm actually proud I was in an episode where I played a note that made the whole world crap. But then they crapped so much that they all died, so I was this really bad person. I haven't seen it happen at any of my concerts. *Yet*. But I'm trying. I try every night to find the right note.

Books



Glow

Ned Beauman

NOVEL

By Melissa Maerz

WHEN CRITICS TALK about "boy genius" authors, they're talking about guys like Ned Beauman. The London native was the youngest writer on *Granta*'s once-a-decade list of the best young British novelists in 2013, at age 28. *Boxer, Beetle*, his 2010 debut, followed a nine-toed boxer and a swastika-stamped beetle through 1930s Britain in a caper about eugenics. *The Teleportation Accident*, a genre bender about a man who time-travels between Weimar-era Berlin and 1930s Hollywood, got him long-listed for the 2012 Man Booker Prize. His latest, *Glow*, introduces a pill-popping raver named Raf who discovers that a friend has been kidnapped by mysterious forces in a white van. It's a pulpy whodunit, but it develops into something much weirder: a conspiracy thriller that involves a Burmese paramilitary group, the international trade of an MDMA knockoff called "glow," and a shady mining corporation called Lacebark. The whole thing is so complicated that by the end of its slim 247 pages, you might feel as if your brain had been CrossFit training.

That's a good thing, until it isn't. At first, the mystery is irresistible because it's easy to care about Raf, a guy with so much heart he unlocks the lonely pit bull who's chained to his building to walk her around London each day. Beauman's descriptions are so vivid I started marking the best ones until I'd dog-eared half the book: The moon is a "silver pill half dissolved on the tongue of the night." A child's discarded glove is "like the carcass of a small, blind mammal with a body made mostly of fingers." But whenever he adds an insanely complex subplot to this already idea-stuffed book, his characters are forced to divulge what's happening. ("You still haven't explained what exactly Lacebark are doing in London. Is it something to do with the Shan forest Concession?") It's strange that an author who's so fascinated by the human drive for pleasure would forget that great books are like great drugs. They can be as mind-bending as you like. But first, they have to be fun. **B+**

MEMORABLE LINE

"When Barky does arrive he still wears flecks of shaving cream on both ear lobes like little pearl studs, so maybe, like Raf, he got out of bed only a short while ago."

5 THINGS WE LEARNED

Scandinavia 101

Part travelogue, part cultural history, Michael Booth's book about the Nordic countries is crammed with some truly bizarre facts. Here are a few of our favorites. —NINA TERRERO

1 A 2007 poll of Icelanders revealed that 32 percent believed the existence of elves was "possible." Booth notes, "To put this into perspective, only 45 percent of Icelanders believe in God."

2 In Sweden, it's taboo to express your feelings—no matter where you are. The most extreme examples? First, the maternity ward, where "Swedish women try to moan as little as possible" during childbirth. And second, the funeral parlor, where you may shed a quiet tear or two, but no more.

3 There's one sauna for every two people in Finland, and it's the place where Finns most like to socialize. "The sauna is their prime meeting place, a venue for physical relaxation with family and friends of both genders," writes Booth. "At the same time. Naked. Like a pub, or a village hall. But naked."

4 Denmark is the world's largest pork producer, and Danes eat 143 pounds of dead pig per person each year. They also consume "more candy per capita than anyone else in the world (15 pounds per year)."

5 One of Norway's most popular TV programs of all time was a "stupefyingly boring" live six-day, nonstop transmission of a ferry trip from Bergen to Kirkenes, filmed by a camera attached to the boat. Even though the broadcaster billed it as "watching paint dry—live on TV," the show "became a massive viewing and cultural phenomenon, with half the population tuning in to watch," Booth says.

WOMAN IN LABOR: CULTURA RM/CHARLES GULLUNG/GETTY IMAGES; SAUNA: HENRIK KETTUNEN/BLOOMBERG VIA GETTY IMAGES; PIG: GETTY IMAGES; SHIP: NRK/NORWEGIAN BROADCASTING CORPORATION

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THE TESTING TRILOGY

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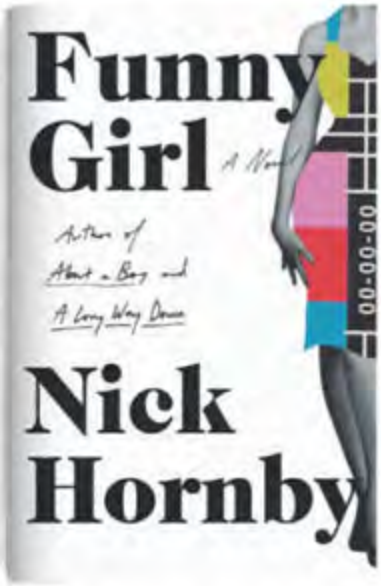
Funny Girl

Nick Hornby

NOVEL

By Clark Collis

LIKE THE RECENT Nick Hornby-penned movie *Wild*, this new novel from the *About a Boy* author concerns a woman on a partly metaphysical and partly actual journey. But that's where the obvious points of comparison pretty much end. Essentially a love letter to the British sitcoms of the 57-year-old writer's youth, *Funny Girl* details the adventures—although maybe that is too strong a word—of Barbara Parker, a recently crowned beauty queen from the city of Blackpool who travels to London in the hope of becoming the U.K. version of Lucille Ball. This she achieves with remarkable ease as the star of a hugely successful show called *Barbara (and Jim)*. Propelled to celebrity status, our heroine becomes something of a swinging-'60s Zelig, meeting British prime minister Harold Wilson, Yardbirds singer Keith Relf, and even Ball herself. Hornby's fictionalized evocation of the era is spot-on—the idea that Relf's fellow Yardbird Jimmy Page would be recruited to record the theme tune for *Barbara (and Jim)* is a particularly verisimilitudinous touch, in light of the future Led Zep guitar hero's near-omnipresence as a session musician at the time. Comedy-loving Anglophiles will have a field day here, as Hornby pours a warm bath of references to Brit comedians and shows, from tortured genius Tony Hancock to *Till Death Us Do Part*, the inspiration for *All in the Family*. The folks responsible for *Barbara (and Jim)* are engaging company too, and the relationship between the sitcom's two writers—one gay, the other more sexually ambivalent—offers some nice behind-the-scenes tension. But there is a general lack of drama in the proceedings that is less disappointing than bewildering, given the possibilities of the setting. Wild? More like agreeably mild. **B**



MEMORABLE LINE

"You could get away with anything, it seemed, if you were on the telly."

QUICK TAKES

Her

Harriet Lane

THRILLER

Lane's gripping second novel focuses on Nina, a chic London painter with a teen daughter, and Emma, a frazzled mother of small children. The two strike up a casual friendship that seems harmless, if unlikely—until it becomes clear that one of them is plotting something sinister. Will she do it? And what is *it*, exactly? One of the most nerve-racking things about the book is that we're not even sure what to fear. The women take turns narrating chapters, so pivotal scenes play twice, and suspense heightens with the discomfiting déjà vu. Through measured prose and crisp, penetrating descriptions, Lane unfurls a chilling tale that begs you to peek at the last page—if only you could pull yourself away from the present. **A**

—Isabella Biedenharn

The Sasquatch Hunter's Almanac

Sharma Shields

NOVEL

Eli Roebuck is a sweet, anxious little boy, happy not to stray too far from his family's remote cabin in the Northwest woods. Until one day a grunting stranger comes to the door, tall and hairy and smelling "like a musty bearskin rug singed with a lit match," and whisks his willing young mother away. Thus begins a lifelong obsession with what may or may not be a Sasquatch—and a story that easily qualifies as one of the most wonderfully weird debuts of the new year. Supernatural elements are threaded throughout *Almanac*: ghosts and unicorns and slithery things with suction cups. But at heart it's a family saga, and a cautionary tale about the frailties—greed, mania, ego, anger—that make us much too human. **A–** *—Leah Greenblatt*

There Will Be Lies

Nick Lake

YOUNG ADULT

In a genre still suffering from *Twilight* fatigue, it's not easy to find a fresh take on the story of a misfit teenage girl enchanted by a four-legged shape-shifter. But Lake's newest read is impressively unpredictable—a motley mix of taut thriller, transportive fantasy, and poignant coming-of-age. The sheltered reality of Shelby Cooper, 17 and deaf, fractures after she is injured in a mysterious car accident. She and her paranoid mother go on the run, and Shelby soon begins to have visions of a mysterious coyote from "The Dreaming," a realm steeped in Native American myth. As she toggles between worlds, Shelby narrates the surreal implosion of her identity in an indignant, funny voice, à la Judy Blume. **B+** *—Carolyn Todd*

The World Unfurled

Armchair travelers of all ages can explore far-flung cities and countries with this series of pocket-size books that unfold like old-fashioned accordions. —TINA JORDAN

↑ **JAPAN** The latest in the series—published by Candlewick Press and called "Panorama Pops"—is this miniature guide to Japan.

↑ **BERLIN & NEW YORK** Our picks for the two most charming books in the series.

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WEEKS OF JAN. 26–FEB. 8

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 1/26

Ellen's Design Challenge

TV | 9–10PM | *HGTV*

SERIES DEBUT Ellen DeGeneres enters the reality-cable game with a show that pits six furniture designers against one another for a chance to win $100,000 and a spread in *HGTV Magazine*. Unfortunately, the bland *Design Challenge* doesn't stray from the genre's predictable blueprint of absurd challenges, quirky competitors, and nitpicky judges. The furniture looks cool, but carpentry and welding don't make for compelling viewing. A little more creativity (or at least a few catfights) would help. **B–** *—Carolyn Todd*

Night Will Fall

TV | 9–10:30PM | *HBO*

Turns out the Master of Suspense had more than just *Birds* on his brain. *Night Will Fall* tells the story behind Alfred Hitchcock's shelved 1945 concentration-camp exposé, complete with plenty of rare and restored footage.

State of Affairs

TV | 10–11PM | *NBC*

Today at work, Katherine Heigl's Charleston Tucker races to find a terrorist network's missing bombs in order to prevent an attack on U.S. soil. Today at work, I ate *two* Chipotle burritos. Heroes come in many shapes.

TUESDAY 1/27

Real Husbands of Hollywood

TV | 10–10:30PM | *BET*

SEASON FINALE Kevin Hart tries to get out of donating a kidney to Nick Cannon. My suggestion? Wear plenty of layers!

Kenny G

ALBUM | *BRAZILIAN NIGHTS*

Step aside, Beyoncé and Solange—the elevator belongs to Mr. G again.

Fury

DVD | *MOVIE*

The WWII drama in which Brad Pitt is neither inglourious nor a basterd.

Ne-Yo

ALBUM | *NON-FICTION*

Ne-Yo is arguably one of the most gifted male R&B singers working today, and on his gleefully carnal sixth LP he shows off a flexibility that few performers can match. There are nods to classic R&B from the '80s and '90s, collaborations with rappers (Jeezy, Juicy J, Schoolboy Q) steeped in contemporary hip-hop, and even a nod to the moody textures of the alt-R&B movement. It's all good enough to make up for the couple of half-baked attempts he makes at club pop. **A–** *—Miles Raymer*

Grim Fandango Remastered

GAME | *PS4, PC, MAC, VITA*

The premise behind the cult-fave LucasArts 1998 game still sounds fresh: In a world that's part film noir, part Mexican folklore, you play a travel agent for the Department of Death who finds big trouble in the afterlife. *Grim*'s own afterlife was an unfortunate one—despite universal acclaim, it fell out of print after its initial run. Last summer, the game's director was finally granted the rights to a rerelease with updated visuals, a fully orchestrated score, and even a commentary track. Break out your dinner jackets. *—Joshua Rivera*

Star Wars: The Original Marvel Years Omnibus Volume 1

BOOK | *VARIOUS*

Marvel rereleases a collection from the original 1977 comic-book series. You can finally use that allowance money you've been saving for 38 years!

ALSO AVAILABLE

- ***Unbecoming*** Rebecca Scherm
- ***This Is Cool, Right?*** Brooks Wheelan
- ***Sirens*** Season premiere, USA, 10–11 p.m.
- ***The Judge*** DVD
- ***Dying Light*** PS4, Xbox One

WEDNESDAY 1/28

Suits

TV | 10–11PM | *USA*

MIDSEASON PREMIERE With his demands for a promotion laid out, Louis starts testing the limits of his new power. Better label your yogurt now, Harvey!

The Americans

TV | 10–11PM | *FX*

SEASON PREMIERE Spy from *The Americans* or character from *The Grand Budapest Hotel*? Test yourself with our name quiz below!

1. Arkady Ivanovich
2. Inspector Henckels
3. Zero Moustafa
4. Serge X.
5. Oleg Igorevich Burov
6. Deputy Vilmos Kovacs
7. Dmitri Desgoffe und Taxis
8. Stan Beeman

Answers: *Americans*—1, 5, 8
Budapest—2, 3, 4, 6, 7

ELLEN'S DESIGN CHALLENGE: HGTV; NIGHT WILL FALL: GETTY IMAGES/HBO; STATE OF AFFAIRS: BRANDON HICKMAN/NBC; REAL HUSBANDS OF HOLLYWOOD: TYLER GOLDEN; FURY: GILES KEYTE; NE-YO: JASON LAVERIS/FILMMAGIC.COM; STAR WARS: MARVEL; SUITS: SHANE MAHOOD/USA NETWORK; THE AMERICANS: JAMES MINCHIN/FX

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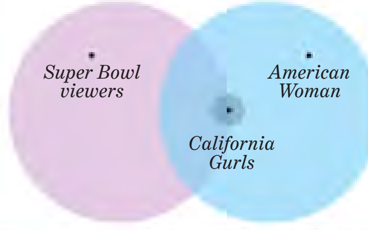
KATY PERRY



Halftime Show Viewers

THURSDAY 1/29

Parenthood

TV | 10–11PM | *NBC*

SERIES FINALE Hydrate before watching: After six emotional seasons, the Braverman clan squeezes one last batch of tears from your eyeballs.

How to Get Away With Murder

TV | 10–11PM | *ABC*

MIDSEASON PREMIERE How does Shondaland's twisty murder mystery look this side of the spinning cheerleader? Like a justice trophy on exam day. (Which is to say, quite good!) The action picks up the morning after Sam's killing with the panicked Keating Four at odds over their cover-up strategy (to squeal or not to squeal?). As usual, Viola Davis' nuanced turn as Annalise—now with an extra layer of vulnerability following her husband's death—makes the premiere a winning case. **A-** —*Amy Wilkinson*

Fortitude

TV | 10PM–MIDNIGHT | *PIVOT*

SERIES DEBUT Created by Simon Donald (*Low Winter Sun*), the series begins with a brutal murder in an Arctic village and a strange, possibly related discovery: the carcass of a prehistoric animal that has surfaced from a melted glacier. While a British scientist (Christopher Eccleston) looks into the beast, a local cop (Richard Dormer) investigates the crime with help from an outsider detective (Stanley Tucci) and...things get complicated. The mystery isn't as gripping as it could be, but the acting is stellar, and the show is worth watching for the icy-cool atmospherics alone. **B+** —*Melissa Maerz*

FRIDAY 1/30

Key & Peele Super Bowl Special

TV | 10–11PM | *COMEDY CENTRAL*

The football-loving comedians take over with sports-news parody, special guests, and—yes—a Super edition of the East-West Bowl sketch.

Black or White

MOVIE | 2 HRS., 1 MIN. | *PG-13*

Guessing they're not fans of *Fifty Shades of Grey*.

The Loft

MOVIE | 1 HR., 43 MINS. | *R*

This thriller follows five men who share the keys to a loft that they use for extramarital (and eventually deadly) pursuits. The movie joins a long line of creepy dwelling-inspired cinema like *The Cabin in the Woods*, *House at the End of the Street*, and, scariest of all, *Duplex*, starring Ben Stiller and Drew Barrymore.

SATURDAY 1/31

Mel Brooks Live at the Geffen

TV | 9–10PM | *HBO*

"Please love Melvin Brooks," the legend croons at the top of this HBO one-man show—as if we had a choice. Who couldn't love the man who directed *Blazing Saddles*? (Answer: the exec who commanded Brooks to write a script with "no farting," as he reveals in the night's funniest anecdote.) There's a bit too much singing—but Brooks is charming as he runs through tales of his hard-luck upbringing, showbiz triumphs, and marriage to Anne Bancroft. The only thing not to love? The paltry 60-minute length. **B+** —*Hillary Busis*

Austin City Limits

TV | 9–10PM* | *PBS*

The Black Keys bring the blues in a red state. Watch your back, Ted Cruz.

*check local listings

SUNDAY 2/1

Kitten Bowl II

TV | NOON–3PM | *HALLMARK*

Aaaaaaaaaaaaaaaaaaaaawwwwww-wwwwwwwwwwwwwwwwwwwww-wwwwwwwwwwwwwwwwwwwww-wwwwwwwwwwwwwwwwwwwww-wwwwwwwwwwwwwwwwwwwww-wwwwwwwwwwwwwwwww(cont'd)

Puppy Bowl XI

TV | 3–5PM | *ANIMAL PLANET*

...wwwwwwwwwwwwwwwwwwwww-wwwwwwwwwwwwwwwwwwwww-wwwww—[*pause for breath*]—www-wwwwwwwwwwwwwwwwwwwww-wwwwwwwwwwwwwwwwwwwww!

Super Bowl XLIX

TV | 6:30PM–COMPLETION | *NBC*

The Seattle Seahawks will play the New England Patriots. We're rooting for whichever team Gisele's husband plays for!

The Blacklist

TV | 10:30–11:30PM | *NBC*

MIDSEASON PREMIERE The show's post-Bowl return dives right into the link between Red and Keen. "It is a big, explosive, bloody, wild ride," says showrunner Jon Bokenkamp. In addition to searching for the Fulcrum—the world-altering item teased by Fitch shortly before he exploded into an Alan Alda-shaped smoothie—Bokenkamp says that Red is troubled by Keen's fight for her identity. Also troubling: Tom (Ryan Eggold), who's guaranteed to return this season, spectacles and all. —*Jodi Walker*

KRAVITZ: THOMAS NIEDERMUELLER/GETTY IMAGES; PERRY: KEVORK DJANSEZIAN/GETTY IMAGES; *HOW TO GET AWAY WITH MURDER*: MITCH HAASETH/ABC; *FORTITUDE*: AMANDA SEARLE/SKY VISION; *KEY & PEELE SUPER BOWL SPECIAL*: COMEDY CENTRAL; *BLACK OR WHITE*: TRACEY BENNETT; *THE LOFT*: SOFIE SILBERMANN; THE BLACK KEYS: TAYLOR HILL/GETTY IMAGES; *KITTEN BOWL*: MARC LEMOINE; *THE BLACKLIST*: DAVID GIESBRECHT/NBC

*Times are Eastern Standard and subject to change

WEEKS OF JAN. 26–FEB. 8

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 2/2

2 Broke Girls

TV | 8–8:30PM | *CBS*

Oleg the cook moves into a new apartment in Williamsburg, the Brooklyn enclave famously founded by America's first hipster: William S. Burg.

Sleepy Hollow

TV | 9–10PM | *FOX*

A vile, despicable warlock who incited the Salem witch trials comes to town. His first order of business in the 21st century: going online to comment on blog posts.

Unwrapped 2.0

TV | 10–10:30PM | *COOKING*

SERIES DEBUT Alfonso Ribeiro—a.k.a. Carlton from *The Fresh Prince of Bel-Air*—is the host, so expectations are high for the show's theme song.

Foyle's War

STREAMING | *ACORN TV*

SEASON PREMIERE The U.K. spy drama's final season begins with the case of a professor who was stabbed to death. Weirdly, he still has tenure.

TUESDAY 2/3

Being Mary Jane

TV | 10–11PM | *BET*

SEASON PREMIERE In the soapy but superb show's first season, cable-news anchor Mary Jane Paul (Gabrielle Union) found herself involved with a married man and a high-profile suicide. This next chapter tackles her split from a hunky entrepreneur (Stephen Bishop), which sends her into an emotional tailspin, culminating in a startling revelation about her past. That's part of what sets this show apart from other female-led dramas: Union's character candidly explores crucial issues that TV too often ignores, from egg freezing to the intricacies of interracial dating. *Being Mary Jane* suffers from the occasional melodramatic misstep, but it's also a lot like Mary Jane herself: relatable, passionate, and complex. **A–** *—Nina Terrero*

John Wick

DVD | *MOVIE*

If you still need convincing, here are some of the things critics have said about this undervalued flick:

"A marvelously rich and stylish feat of pulpy world-building."
—CHRIS NASHAWATY, EW

"The straightforward pleasure of watching bodies move on screen the way bodies used to move before greenscreen turned every movie into a *Who Framed Roger Rabbit* reboot."
—DARREN FRANICH, EW

"Watch this movie or my sweet, adorable dog will have died in vain."
—JOHN WICK, *JOHN WICK*

Dear White People

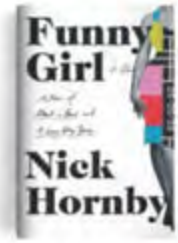
DVD | *MOVIE*

But you can buy this DVD even if you're not white!

Funny Girl

BOOK | *NICK HORNBY*

The *High Fidelity/About a Boy/Fever Pitch* writer releases his seventh novel, which'll be adapted into a movie by the time you finish reading this sentence.



Trigger Warning: Short Fictions and Disturbances

BOOK | *NEIL GAIMAN*

Warning indeed: The writer's latest collection includes an eagerly awaited new *American Gods* story.

NOW 53: That's What I Call Music!

ALBUM | *VARIOUS*

If this were *really* in touch with the music that's been gripping America, it would include the theme from *Serial*.

WEDNESDAY 2/4

Fresh Off the Boat

TV | 8:30–9PM, 9:31–10PM | *ABC*

SEASON PREMIERE The new comedy from Eddie Huang and Nahnatchka Khan (*Don't Trust the B---- in Apartment 23*) centers on a hip-hop-obsessed Taiwanese-American kid growing up in D.C. during the mid-to-late '90s. Ugh, not another show about that!

Empire

TV | 9:01–10PM | *FOX*

In an episode called "Dangerous Bonds," Cookie gets a gift from a secret admirer. Or is it a threat from someone in jail? And if that someone is Daniel Craig, the title would be a *triple* entendre! (It's not Daniel Craig.)

Nashville

TV | 10–11PM | *ABC*

MIDSEASON PREMIERE Deacon gets some bad news. Uh-oh, does his agent wants him to appear on a *Whose Line Is It Anyway?* reunion?

2 BROKE GIRLS: DARREN MICHAELS/WARNER BROS.; SLEEPY HOLLOW: BROWNIE HARRIS/FOX; UNWRAPPED: COOKING CHANNEL; BEING MARY JANE: DANIEL MCFADDEN; JOHN WICK: DAVID LEE; FRESH OFF THE BOAT: GILLES MINGASSON/ABC; EMPIRE: CHUCK HODES/FOX; NASHVILLE: MARK LEVINE/ABC

MILD — **Injury Index** — SEVERE

SEX SENT ME TO THE ER *(TLC)* ←

THE WALKING DEAD *(AMC)* →

THURSDAY 2/5

Lance Loves Michael: The Lance Bass Wedding

TV | 8–9:30PM | *E!*

In which Bass vows to be with his love Michael Turchin "in sickness and in health, to love and to cherish, from this day forward until death do us 'Bye Bye Bye.'"

Allegiance

TV | 10–11PM | *NBC*

The chatter about *Allegiance* is that it rips off *The Americans*, FX's potent drama about Reagan-era married-with-kids KGB moles in suburbia. It's actually more of a many-years-later postscript to *The Americans*, but a wan, wacky replica all the same. Hope Davis and Scott Cohen are Katya and Mark, former Soviet subversives coerced back into the game by Russian spymasters plotting a deadly op. Their mission: to snoop on their son Alex (Gavin Stenhouse), who happens to be a Sherlocky CIA analyst savant. The premise strains credulity, and the setup is convoluted. Yet the spycraft is fun, an affecting cast makes you care, and the cliff-hanger should make you pledge allegiance... for at least one more week, anyway. **B–** —*Jeff Jensen*

High Maintenance

STREAMING | *VIMEO*

The buzzy weed-delivery Web series gives us three more episodes. But if our parents ask, we're just holding them for a friend.

FRIDAY 2/6

The SpongeBob Movie: Sponge Out Of Water

MOVIE | 1 HR., 32 MINS.

A crucial mission sends our squishy hero to the surface for his first live-action adventure. SpongeBob: evolved *and* intelligently designed!

Jupiter Ascending

MOVIE | 2 HRS., 7 MINS. | *PG-13*

The Wachowski siblings' latest stars Mila Kunis, Channing Tatum, Eddie Redmayne, and Sean Bean. But can you guess what on earth *Jupiter Ascending* is about?

A. Alien royalty who want to turn humans into eternal-youth serums

B. The romance between a galactic soldier and a beautiful earthling

C. Three children vying for their late mother's estate

Answer Trick question—it's actually all three!

Seventh Son

MOVIE | 1 HR., 42 MINS. | *PG-13*

Julianne Moore plays an actress worried that her silly new fantasy movie will hurt her Oscar chances.

SATURDAY 2/7

The Musketeers

TV | 9–10:15PM | *BBC AMERICA*

The trio look into a woman claiming to have visions from God. "I'll have what she's having!" exclaimed the musketeer. (Fun fact: Ephron stole that line from Dumas.)

Black Sails

TV | 9–10PM | *STARZ*

Rackham tries to repair his damaged reputation. It's sad how some people still discriminate against scavenging pirate-thieves.

Sex Sent Me to the ER

TV | 10–11PM | *TLC*

The reality show reenacts the true stories of people who are having way more fun in bed than you are.

SUNDAY 2/8

The 57th Annual Grammy Awards

TV | 8–11:30PM | *CBS*

Performers include Madonna, Ariana Grande, AC/DC, Ed Sheeran, and Eric Church. So unless you listen exclusively to death metal, you're covered.

The Walking Dead

TV | 9–10PM | *AMC*

MIDSEASON PREMIERE Who's dead and who's still alive? Here's a quick refresher!

1. Rick **Alive**
2. The Governor **Dead**
3. Carol **Alive**
4. Beth **Dead**
5. Fitz **Wrong show**
6. Glenn **Alive**
7. Sawyer **Wrong show again**
8. Heisenberg **We won't even dignify this with an answer**

Better Call Saul

TV | 10–11PM | *AMC*

SERIES DEBUT Finally, we can reveal the plot of this highly anticipated *Breaking Bad* spin-off: Saul moves to Seattle to start a therapeutic call-in radio show—hence the show's title.

Last Week Tonight With John Oliver

TV | 11–11:30PM | *HBO*

SEASON PREMIERE The righteous Brit returns from his three-month break. Good thing nothing big happened!

SEX SENT ME TO THE ER: TLC (2); *THE WALKING DEAD*: GREG NICOTERO/AMC; *LANCE LOVES MICHAEL; THE LANCE BASS WEDDING*: MICHAEL SEGAL PHOTOGRAPHY; *ALLEGIANCE*: WILL HART/NBC; *THE MUSKETEERS*: DES WILLIE/BBC; *BLACK SAILS*: STARZ ENTERTAINMENT GROUP; CHURCH: MIKE COPPOLA/GETTY IMAGES; GRANDE: ETHAN MILLER/GETTY IMAGES; *BETTER CALL SAUL*: URSULA COYOTE/AMC

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

It's not right...and it's not really okay, either.

Julianne Hough in Fox's *Grease*? Tell me less, tell me less!

Tara Reid and Ian Ziering return for *Sharknado 3*. Thank God their schedules opened up.

Macklemore and Oscar the Grouch perform "Thrift Shop," about actual garbage. So, the regular version of "Thrift Shop."

Mandy Patinkin to voice Papa Smurf; Claire Danes' Unstable Smurf still stuck in focus testing.

They say sex sells, but *maaaybe* not at the Puppy Bowl.

Fall Out Boy + *The Munsters'* theme = the weird equation that absolutely works

Avatar sequels delayed until 2017. Just enough time for you to forget literally everything about *Avatar*.

Broadway's *First Wives Club* won't include "You Don't Own Me," so we no longer own a ticket.

NBC to develop Dolly Parton TV movies based on her life, although it's probably just *Steel Magnolias* GIFs on loop.

Ariana Grande, Joe Manganiello, and Lea Michele join *Scream Queens*, a.k.a. the Bullseye staff when we heard the news.

Purim might be weird this year.

Hindsight is, in fact, 20/20.

Weird Al to voice Batman villain who stitches his victims' body parts into dolls. Maybe he's just covering a Courtney Love song?

Mariah Carey confirms Vegas residency, forcing an entire generation of millennials to accept their own mortality.

EW's Super Bowl 2015

The best foul mouths on TV

Patriotic? Profound? Propaganda? Pick one, add fake baby, and you've got a Best Picture nominee.

Syfy's *The Expanse* has zero-gravity sex, so get out your notepad, Halle Berry.

HOUGH: JEFF VESPA/WIREIMAGE.COM; *GREASE*: PARAMOUNT PICTURES; GRANDE: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; MANGANIELLO: VICTOR CHAVEZ/WIREIMAGE.COM; MICHELE: GREGG DEGUIRE/WIREIMAGE.COM; SELMA: ATSUSHI NISHIJIMA; *THE LEGO MOVIE*: WARNER BROS.; *CAKE*: CINELOU FILMS; *HINDSIGHT*: VH1; "WEIRD AL": YANKOVIC: CHAD BATKA/*THE NEW YORK TIMES*; CAREY: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; *BROAD CITY*: LANE SAVAGE/COMEDY CENTRAL; *AMERICAN SNIPER*: KEITH BERNSTEIN; *SLEEPLESS IN SEATTLE*: BRUCE MCBROOM; *THE PATRIOT*, *FIRST WIVES CLUB*: EVERETT COLLECTION (2); PARTON: JIM DYSON/GETTY IMAGES; *AVATAR*: WETA; PATINKIN: GARY GERSHOFF/WIREIMAGE.COM; PAPA SMURF: SONY PICTURES ANIMATION; REID: JAIME TRUEBLOOD/SYFY; *WHITNEY*: JACK ZEMAN/LIFETIME TELEVISION

BRIAN COX
MELISSA GEORGE
THANDIE NEWTON
ZACHARY QUINTO
PETER SARSGAARD
UMA THURMAN
One moment will change a family forever.
THE SLAP
AN NBC EVENT SERIES
PREMIERES THURS FEB 12 • 8/7c
NBC

His first case at the CIA... his own family.

ALLEGIANCE

SERIES PREMIERE **THURSDAY FEB 5 • 10/9c** NBC

AFTER **THE BLACKLIST**

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